

THE LETTERS OF HELOISE *by* HERBERT CROOKER

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SEPT. 18, 1920

Mirror

THE SCREEN AND STAGE WEEKLY



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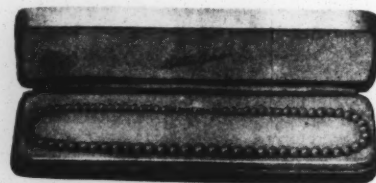
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GERALDINE FARRAR

Beautiful star of grand opera and motion pictures, whose first picture for Associated Exhibitors, "The Riddle: Woman," will soon be released by Pathe

DRAMATIC MIRROR

Broadway Buzz

FROM LOUIS R. REID

"HE thinks all the time," said Mildred Harris Chaplin of Charlie Chaplin. Well, you must admit Charlie sets a pretty good example. He has amassed a large fortune in a few years.

Undoubtedly the home brew discovered the other day in a gypsy camp was Romany Rye!

We're All Waiting

for Trotsky to meet the forces of General the Baron Wrangel at the Bug River and we hope that their conflict will be waged around a forlorn farmhouse. Will the American press resist the temptation to call the fight the Battle of the Bug House? Hardly. The *Boston Transcript* might try but even it would capitulate. As for the *Evening World* I suspect it would call Trotsky the Kernel of the Nuts.

To Be Near Beer

I want to go to Montreal
Where, I'm told, week ends never
pall
Where Bacchus and his cohorts call
I want to go to Montreal.

H. L.

There May Be a Battle

between stage and screen soon to determine which commands the greater loyalty of our black face comedians, Al Jolson, Eddie Cantor and Frank Tinney. Tinney discovered he was screen material the other day when in the course of his performance in "Tickle Me" he appears for a few minutes in his natural color. Ambassadors from Hollywood remarked upon his fitness, i. e.,

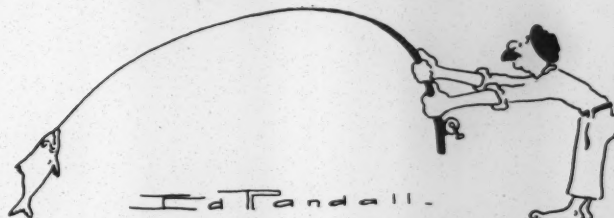


ability to screen handsomely, and are seeking to fix his name to a contract. What of Al and Eddie? Who knows but that they also are eligible for heroic roles in the films? Perhaps they, too, will wash their faces and wait the returns.

Perhaps those burglars who broke into the apartment of Dr. John Roach Straton were tired of his fulminations against iniquitous resorts and sought to inspire him to a change of subject.

It's a Good Thing

that Belasco's production of "Call the Doctor" did not prove a failure at its opening performance. Otherwise we would not have escaped the obvious warning to Mr. Belasco in the reviews of the play: "Call the Play Doctor."



What a Pity

that the toreadors, rather than the actors, did not go on strike in Madrid. Then we would have heard the vaudeville actors declare it was a case of throwing the bull too much.

What has become of that play which was to deal with the flirtation of the Prince of Wales with an American society girl?

100 Per Cent for G. O. P.

headlines the *Sun*, referring to the Roosevelt family. Franklin D. Roosevelt makes no pretensions, he probably declares, as a mathematic-



ian, but he is entitled to know how the *Sun* gets that way. The percentage may be uncomfortably close to 100, but it just misses, as every schoolboy knows.

Two Service Stars for Miss Anglin

On Saturday night Margaret Anglin's chauffeur, formerly property man of the Royal Theater in Copenhagen, and her cook (incidentally the wife of the chauffeur), formerly a member of the Royal ballet in Copenhagen, attended "The Women of Bronze" at the Frazee Theater and expressed their emphatic approval of Miss Anglin's performance, saying that it ranked above the greatest emotional roles they had seen in all their experience on the continent.

Ed Howe complains that the term "pep" is being overworked. And Ed is, as usual, right.

What Chance Is There

for the movement started by a Baltimore man to keep the straw hat in use until October 20 in order to rebuke the profiteers, with such an exciting baseball race in progress? A ninth inning rally at the Polo Grounds, a journey around the bases by Babe, and straw hats automatically cover the grounds.

Irish National Hymn

Fee-fi-fo-fum,
I smell the blood of an English-
man.

Same Old Drama

"Get out," said the merciless landlord.

"We won't move you," said the relentless van driver.

"What shall I do?" stammered the suffering public.

"Do?" asked the suave candidate, "Vote for me."

And the poor old suffering public, docile and hopeful, will obey the request.

Charlie Chaplin declares he is not a red but he will have a hard time denying that he sees red when he reads the daily communiques from his wife's lawyers.

Fireworks Will Be the Rule

when Tom Watson of Georgia, sah, reaches the Senate. There will be set pieces directed against the world in general and against Jews, Catholics, negroes and Republicans in particular. And fireworks always get monotonous after a time. Think of six years of Watson!

A dispatch from Paris states that a Ziegfeld chorus girl is sailing for this country with the new costumes she is to wear in the new "Nine o'Clock Revue." In these days of trunk smasher and stevedore strikes handbags have their uses.



Whene'er it seems we've reached the state of economic crises

The papers headline in great gusto, "early drop in prices."

Ohio Is Back to Normalcy

in one respect. She permits the use of those cigar stand gambling machines in which you place coins, pull down a lever, and wait for poker hands to be displayed, winning a five-cent cigar in case you turn up two pair or three of a kind. But then New York has no five-cent cigars. Perhaps that is why the machines are no longer encountered.

The Idea Sounds Good

Sir: I have been inform by men of press that paper is verra scarce and movie actors and other get-rich-quick people tell me that fillum companies send every day carloads of paper to periodicals such as yours with stories about plays and players and magnates and what you call them exhibitors and exchange men and publicity men and directors and cameramen and scenario writers and operators and cutters and I was thinking that instead of depositing most of these carloads in waste basket you might store them in some house and when I come out you and I can go fifty-fifty in selling the paper back to the fillum companies and make a great, big pile of money. What you say, eh?

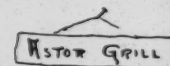
Ponzi.

Where Is Mr. Dixon's

sense of dramatic propriety? He opens his new play "Robert E. Lee" not in Richmond, the Capital of the Confederacy, the headquarters of the Southern general and the home of his family, but in Atlanta.

The Proper Place

for the Babe Ruth-Educational Film Company law suit to be tried is in the grill room of the Astor. With Babe asking \$1,000,000 damages and



Educational asking \$250,000, it seems eminently fitting that the controversy be waged across the table linen of that El Dorado where millions are made each noon with every gesture of a fork.

Critics always take offence at the frequent rhyming in songs of home and alone. And rightly. But there should be some extenuating kindness. Consider the example set in Dixie wherein bottom is made to rhyme with cotton and in Swanee River wherein eber is made to rhyme with river.

What Has Become Of

Arnstein.
Bergdoll.
Patience Worth.
Senator Vardaman.
Sylvester Schaefer.
Attorney-General Palmer.

One has only to read of the joke prize fight in Benton Harbor in which Mr. Dempsey took part for less than ten minutes and received \$50,000 for his work to realize that Barnum was wrong. He underestimated the number born every minute.



MARY MILES MINTER

Bewitching little Realart star, whose next picture will be an adaptation of the play "Sweet Lavender"

I Kept Plugging Away By Tom Moore

THEY—but there, who are "they?" I meant to say, "they tell a story," but it occurred to me as I set down the fatal word that I didn't know just who I had in mind. Some time I shall have to look into the matter of "they." It offers food for thought.

But at any rate, whoever they are, they tell the story of a wee mouse which made its home in a bar-room (you know: the sort of establishment that had a brass-rail, a cuspidor, hot-dog sandwiches and a gentleman in the rear of the barricade with slicked hair and hands which were quicker than the rye.)

There I go again, off on another dissertation! Well, this mouse found an open bottle of absinthe, one day, and proceeded to lick-up a good deal of liquor. Finally he emerged from his liquid retreat and went up to the bar-keep. "Bring on the cat!" he said fiercely.

Having a pen in my hand and the opportunity to write

What I Really Think

and not what some press-agent thinks goes to my head just that way and I want to cry, "Bring on the Public! Bring on the Critics!"

The subject of my little talk today, to come down to brass tacks (why should one want to come down to that?) is, How to Be Happy Though Successful. I hope sincerely that nobody will charge me with egotism because of my subject; it would certainly be silly for me to pretend that I didn't believe myself successful when, within certain limits, I feel that I am. But—there is the question of Happiness, which is a good deal more complicated than the Question of Success, and when I write, How to Be Happy Though Successful, I merely throw off a few hints of my own experience, leaving you to work out your own perplexity, as you must, of course.

I suppose that my greatest success has been achieved by becoming a star and, I might add, my greatest happiness by not taking the position too seriously. Incidentally, I became a star through following an old platitude about working hard. I was working with the Goldwyn company for a long time as leading man and I sort of made a point to do the best that I could all the time. Of course, I hoped to become more than I was, but the gulf between leading-man and star is so tremendous, and the jump so rarely made, that the future was vague and uncertain. Nevertheless,

I Kept on Working

and refused to get bored with my labors.

By and by—I only found this out after Goldwyn had decided to star me—people began to ask exhibitors to inform them when I was to play at the neighborhood theaters. You see, I usually worked opposite a star, then, and naturally it was the star, and not myself, who was featured in the playbills and advertisements. As the result of the public interest in my efforts, some exhibitors, of their own volition, began to advertise the pictures in which I appeared by using my name as, say, "Dolly Twinkle-

toes (the star) "with Tom Moore." Naturally the organization began to hear of this and before long to consider my qualities as a stellar force. But, as I have already said, there is a vast difference in prestige, in salary, in fame, between a leading player and electric lighted actors and actresses. The officials of the company kept their eyes on me and I kept plugging, all unconscious of the very definite fate that was nearing. Finally, it came.

If I hadn't told this long story of my rise, I might have called this article "How It Feels to Be a Star." Touching on and appertaining to that, I might say a few things, like the gentleman at the funeral in Los Angeles, who, hearing that the preacher would be late, arose and said to the mourners, "I should like, during the time before the arrival of the Parson, to say a few words about

shake hands with the captain (myself,) and congratulate him on the end of his (my) voyage.

But the trouble is that once we have reached a port we have a desire, sooner or later, to try another voyage somewhere else. I like my work; I like my work! I like my work! I can't put that too strongly. I feel a very definite obligation to the American people; they have been unusually kind to me, and I am sincerely appreciative and feel that I best express my thanks by continuing to give the best of myself, as good or bad as it may be, when I set out to entertain them with a new picture—as I frequently do.

Sometimes a flash of inspiration comes unexpectedly. At such moments

It Is Easy for Me

to merge my personality in that of

utter seriousness. Impossible, you say.

Perhaps You're Right

Perhaps, I must always look happy even when I'm not.

But no man is altogether happy in life; human nature is so constructed that the most expert of plumbers has a hankering to get away to other pipes. The clown wants to play Hamlet and Hamlet wants to play a mandolin in a side-show. So I reconciled myself to my work by this consideration; to consider one's self lucky if one's self is moderately happy. Only a fool looks for a Paradise, on this side of the eternal Hudson.

That, ladies and gentlemen, is my conclusion, and to be happy although successful is to be reconciled to the idea of work, tailors' bills, haberdashery bills, dinner bills, grocery bills, clothing bills, and bills.

I Find a Cure

for restlessness in knocking off for a few weeks in the summer and hitting the Big City, far far away from studios, Klieg-lights, directors, megaphones, leading-ladies, extras, and the property-man; who, like Von Moltke, fears God and no man. We need more theaters in the west, but not having them, when we get the chance, we go on a regular theatrical spree, getting in as much of the color and beauty and wit and tragedy of the stage as we can in the short period before we board the Twentieth Century for the once wild-and-woolly west.

And if we possess the weakness to pour out statements to the press as we stand with one foot on the platform, the other on the Pullman step, we crave your indulgence.

Try to Bear With Us

as you read that "just before leaving for the West Coast on the Twentieth Century, Tom Moore of Goldwyn Pictures declared that he had a splendid vacation in New York, and that he was looking forward to another trip as soon as he completes his next picture." Bear in mind that such statements are the stock in trade of all of us who spend a good deal of our time flitting from coast to coast. They help us to endure our restlessness.

Then, there is the great joy I take in reading. H. G. Wells is a favorite of mine, and I was interested in the report that he is soon to be seen on this side of the biggest swimmin' hole of all.

So, to put an end to this (for the editor said he wanted 1200 words and 1200 words he shall get) I find that the best way to be happy though successful is to make the best of success and, not take it either too flauntingly or too lightly; and to play after one has worked and read after one has played and go to bed and pray, at the last, for a good night's rest and sweet dreams—and, of course, a cold shower-bath in the morning. Like Oliver Herford, after I have taken the shower, I say, "Now I shall begin my career!" So you see that, though successful, I am happy. Better make the shower a cold one tomorrow and try my recipe!



TOM MOORE

Ingratiating star of Goldwyn pictures, who likes his work and believes in doing it well at all times

Los Angeles." I might tell you that a star is alternately flattered, delighted, bored and disgusted, by his position. This is, in a way, true; but I know that my own sensation when I first knew that I was to be picturized, advertised, exploited and used as a star was one of unalloyed delight.

But I Was Prepared

Incidentally preparedness should be a watchword of the actor's creed. Then if success comes suddenly there will not result that inflation of the cranium which destroys so many careers. An actor, after all, shouldn't air any more superiority than a politician.

My ship had come in and I went down the harbor to meet her and

the character I am called upon to play. On the other hand sometimes I have to work and plug and play and work before I find the mood or feeling that I want. I'm usually called upon to portray a breezy, good-natured fellow whose philosophy is "give and take," who contributes to the gayety of the nation though he has a big reserve supply of sentiment.

Of course, I want to do something else. At times I resent that statement that the voice with the smile wins. Occasionally I want—in pictures—to be, as Nietzsche says hard and to live dangerously. Not the Broadway hardness nor the Belmont race track hardness but the hardness that is often mistaken for



ALICE JOYCE

Beautiful star of the cinema, who is known and loved by all devotees of the screen for her excellent work in Vitagraph pictures

DRAMATIC MIRROR

THE NEW PLAYS ON BROADWAY

"POLDEKIN"

Booth Tarkington Laughs Neither Well Nor Wisely at Bolshevism

Comedy in four acts, by Booth Tarkington. Produced by George C. Tyler, at the Park Theater, Sept. 9.

Podoff Carl Anthony
Maria Elsie Mackay
Pinsky E. G. Robinson
Nicolai Manart Kippen
Endachieff Emil Hoch
Krimoff Hubert Wilke
Poldekin George Arliss
Blanche Julia Dean
Welch Sidney Toler
Sergeant Wm. H. Barwald

And so it was in the Fall of 1920 that Booth Tarkington, a skilled analyst of adolescence, sought to join what was once George Creel's stalwart army of propagandists. He would crush with biting scorn and overwhelming ridicule the red forces of Bolshevism. He would picture the futility of their purpose, the sordidness of their program with telling satire.

But whereas the spirit was willing the flesh of the finger tips was weak. The pen faltered on its gay, ironic way. The Tarkington opus on the menace of Bolshevism is incredibly silly and stupid.

It is a sad commentary on American letters that our accredited leading novelist feels the necessity of lending himself to ineffective propaganda. There is so much more to accomplish in the field of art. Why not continue the adventures of "Clarence"?

"Poldekin" is undoubtedly the worst play that Mr. Tarkington ever wrote. As propaganda it is futile. As a play it is false and unconvincing. Purporting to show the alertness of the American police in discovering attempts of Russian revolutionists to overturn our government it manages to impress the spectator with the ridiculous notion that Russia dispatches only grotesque and wild-eyed fanatics to do her business. Poldekin had won his niche in the Bolshevik realm by his seditious activities against the czar. He was packed off as a consequence, to America to foment rebellion. But he did not know what he was doing. He had no clear ideas about America or about Bolshevism for that matter.

George Arliss in the title role emphasized, if anything, the exaggerated mood of the playwright. He was interesting only because he was bizarre. His general unreality contributed to the falsity of the play. Elsie Mackay was the heroine. Sidney Toler made the most of his familiar characterization of a detective. Julia Dean was effective as a wild woman. LOUIS R. REID.

"LITTLE OLD NEW YORK"

Genevieve Tobin Achieves a Personal Triumph

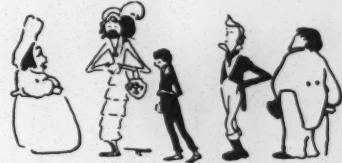
Comedy in three acts, by Rida Johnson Young. Staged by Sam Forrest. Produced by Sam H. Harris at the Plymouth Theater, Sept. 8.

Larry Delevan Ernest Glendinning
Washington Irving Frank Charlton
Fitz Green Halleck John Randall
Henry Brevoort John Ward
Daniel O'Reilly Charles Kennedy
Cornelius Vanderbilt Douglas J. Wood
John Jacob Astor Albert Andrus
Betty Schuyler Susan Given
Bunny Waters Donald Meek
Rachel Brewster Margaret Nugent
Bully Boy Brewster Paul Porter

"Poldekin" Futile Satire—"Little Old New York" Turns Back Clock—"Welcome Stranger" Able Hokum

Ariana de Puyster Pauline Whitson
Michael O'Day Alf T. Helton
Patricia O'Day Genevieve Tobin
Peter Delmonico Wm. J. McClure
Bill Hart Frank Horton
John Hoey Fred Fairbanks
Samuel Bailey Thomas Houck

If "Little Old New York" proves to be a great success (and present indications point that way) a large share of the credit must be given to Arthur Hopkins. Through his courtesy, Genevieve Tobin has been lent to Sam Harris for the leading role, and if such courtesy had been lacking the result would have been painful to think of. For Rida Johnson Young's play is anything but a masterpiece, unless indeed it is a masterpiece of fatuousness. The action of the play "transpires," according to the program, in the New York of 1810, and to prove it, the author has introduced John Jacob Astor, Cornelius Vanderbilt, Washington Irving, Fitz Green Halleck and others who, history tells us, lived in that day.



Except for them the action might just as well have "transpired" in 1620 or 1942 for all it reflects of life in any period.

It deals with the old, old story of a girl who masquerades as a boy for the sake of coming into a fortune which doesn't rightly belong to her. As is always the case, nobody suspects for a moment that she is not what she claims to be, though she possesses no physical, mental or moral characteristic of the male sex except a pair of trousers. It serves the author's purpose however that she should not reveal her identity until she gets into the inevitable difficulties just prior to the falling of the third curtain. Then love dissolves all tribulations, and with everybody indulging in last act clichés, the final curtain falls.

Genevieve Tobin carries the entire weight of the play on her slender

shoulders, and by dint of great personal charm does it magnificently.

Pauline Whitson also gives a delightful performance of a snobbish young belle. Ernest Glendinning is



saddled with the role of the hero, and does far better with it than it deserves. Donald Meek works hard in a comedy part and Albert Andrus contributes an excellently restrained accent to the character of John Jacob Astor. JOHN J. MARTIN.

"WELCOME STRANGER"

George Sidney Gives a Notable Performance

Comedy in four acts by Aaron Hoffman. Presented by Sam H. Harris at the Cohan & Harris Theater, Sept. 13.

David Frankel David Adler
Bije Warner John Adair, Jr.
Clem Beemis David Higgins
Gideon Tyler Ben Johnson
Seth Trimble Edward L. Snader
Eb Hooker Charles I. Schofield
Ichabod Whitson Edmund Brees
Isidore Solomon George Sidney
Grace Whitson Valerie Hickerson
Ned Tyler Frank Herbert
Mrs. Trimble Isadora Martin
Mary Margaret Mower
Essie Mary Brandon
Donegan Percival Lennon
Sam Jules J. Bennett

There is no longer any doubt about it; Aaron Hoffman deserves to be crowned instantaneously as the King of Hokum. Any concocter of theatrical entertainment demands unlimited admiration who is capable of drawing the well-known tears and laughter practically at will from material which, viewed in the saner light of the morning after, is revealed as the same aged, shopworn material that provoked the same laughter and tears last year and the year before that and the year before that ad infinitum.

The outstanding feature of the production is George Sidney. He is essentially the same "Busy Izzy" of former years, but with a mellowness, a definite method of attack, and

a superb economy that place him at once in the forefront of character actors. He literally does what he pleases with his audience; if he jokes they laugh, if he is sad they weep, and if he elects to be silent they wait in equal silence until he chooses to speak again.

Isidore is a clothing dealer who attempts to break into a New England town and meets with the most unconquerable opposition. It is the sort of community so popular in rural comedies, where all the inhabitants are named Bije and Eb, and Clem and Seth and all are flinty breasted villains except the village ne'er-do-well. In this case the ne'er-do-well has ideas about utilizing the waterpower that is going to waste—his prototype always has ideas about something. It is up to Isidore to find the money. He is the only one who has had a kind word for Izzy and Izzy is naturally grateful. Between the two of them of course they revolutionize the town.

The cast is quite prodigal of good actors, and wherever it is possible they give unexceptionable performances. David Higgins as the ne'er-do-well, Frank Herbert as the young lover of Margaret Mower, and Mary Brandon as Izzy's daughter are especially worthy of notice. JOHN J. MARTIN.

"SELF DEFENSE"

MacGregor Presents New Melodrama in Chicago

Life in the underworld has again made its bow to the public in a new melodrama called "Self Defense." The play is the first dramatic offering of Edgar MacGregor as an individual producer and is from the pen of Myron C. Fagan.

In the prologue "Chicken" Gunnell, a notorious figure of the tenderloin, a trafficker in women, is trapped by the police. "Queenie" Beaumont is the associate of "Chicken" Gunnell but it develops later that she was formerly the wife of Judge Fowler who divorced her in a moment of anger on suspicions that were unfounded. The Judge has an adopted son, Larry Fowler, an artist, in love with his model Florence, who is the daughter of "Queenie" Beaumont and the Judge, although not generally known.

"Chicken" Gunnell tries to force Florence to aid him at this old game, upon her refusal he proceeds to reveal her identity to Larry when she shoots him. When the police arrive, Larry, who had taken the gun from Florence to prevent her from taking her own life, confesses to the killing. When Florence is about to confess so she may save Larry, there is a turn in the play giving it a surprise finish.

"Self Defense" is filled with suspense and has thrills aplenty. It also has lines that furnish plenty of laughter. Charles Abbe affords a good deal of fun, also Walter Lewis and Joseph Allen.

Regina Wallace as Florence did a splendid bit of work. Hilda Spong as "Queenie" Beaumont was excellent. Hayward Ginn as "Chicken" was capital. ORBEE.

(New plays continued on page 532)

20 YEARS AGO TODAY 5 YEARS AGO TODAY

John Drew Appears in "Richard Carvel" at the Empire Theater.

Francis Wilson in "The Monks of Malabar" Opens at the Knickerbocker.

E. H. Sothern Makes First Appearance as Hamlet at the Garden Theater.

"The Rogers Brothers in Central Park" Opens at the Victoria with Della Fox in Cast.

Owen Davis' Melodrama "Reaping the Whirlwind" Opens at the Star.

"Our Children" Is Produced at the Maxine Elliott with Cast Including Emmet Corrigan, Albert Bruning and Christine Norman.

George M. Cohan Presents "Hit-the-Trail Holliday" at the Cohan and Harris with Fred Niblo Heading Cast.

Maurice Tourneur's Production of "Trilby" with Wilton Lackaye and Clara Kimball Young Is Released by World.

Paramount Releases "Esmeralda" with Mary Pickford as Star.



JULIA FAYE

A Paramount beauty wearing a patent leather bathing suit designed by Cecil B De Mille's designer, Clare West

AT THE BIG VAUDEVILLE HOUSES

BRACE OF "GEORGES" HELP PALACE SHOW Bill Comes Close to Being "All-Man" Affair

With one act running more than an hour the Palace show this week runs much longer than usual, with the general verdict that the bill gives a lot for the money.

There were a number of surefire hits upon the bill which had no feminine name to bolster it up. There were women in the show but they were in the minority. There were more Georges than anything with the show assuming a sure-enough "Let George do it" slogan.

Percy Oakes and Samola DeLour gave the show a nice start. The audience went into ecstasy over the marvelously acrobatic LeGrohs. This trio doesn't overstay its time but works up more pep and speed than an express train.

Winston's Seals and the two fancy divers—women—proved one of the best things on the bill. The animals do everything but talk.

Lew Dockstader used the timely subjects of politics. He is the only monologist today who can skilfully



touch upon the campaign candidates and do it in just the humorous, satirical manner that an audience will take kindly to.

Henry Santrey was an unquestioned hit. He knows how to use the sort of showmanship that takes in vaudeville. Among his new numbers new for his present engagement are *St. Louis Blues* and *Broadway Blues*.

After intermission George MacFarlane sang in good voice and was substantially rewarded. He used some light numbers and obtained big applause with *Come By The Camp Fire* which he used in his former act. He also scored big with *That Old Irish Mother Of Mine* and *When My Baby Smiles At Me*. The new George Jessel Revue dished up considerable novelty, has a dash of comedy that scored and struck big favor.

There didn't appear much left for Artie Mehlinger and George Meyer but they waded in with some new songs which included Jimmy Blyler's corking song hit *Waikiki, Who Watched The Watchman's Wife While The Watchman Watches?* and *If A Baby Never Grew Older The Mother Would Never Be Sad* (Meyer's new one.) The act was well received. *The Nightons* closed and offered a pleasing routine of "sculpture poses." MARK.

"ALL STAR" BILL AT THE COLONIAL Many Big Names on Program This Week

The Colonial might easily boast of an all star bill this week. Such names as Yvette Rugel, Pearl Regay,

Men Score on Palace Bill—Colonial Has "All Star" Program—Good Acts at Alhambra—Women Score at Royal—The Chicago Majestic

Mary Marble, Herman Timberg and Ben Welch are enough to make the most blasé vaudeville patron sit up and applaud.

In the opening spot the Ramsdells and Alice Deyo presented a series of dances, both skillful and colorful. The toe dancing was well done. Bigelow and Clinton followed with a song repertoire that included *Down Barcelona Way*, *I'm Glad My Mammy Don't Know Where I Am* and *My Fan Tan Man*. These boys put a lot of pep into their singing and add little touches of novelty that lift their act above the ordinary.

Mary Marble in Maude Fulton's sketch, "My Home Town," displayed her bubbling personality to advantage. An unprogrammed young woman of rare good looks and charm played opposite Miss Marble and added considerably to the enjoyment of the sketch.

Replacing a cancelled act, Herman Timberg sang his old song, *Bella*, and gave imitations of various personages of the stage, including himself. He was received with enthusiasm and practically stopped the show.

Pearl Regay's graceful suppleness made quite an impression and won highly deserved applause. Her syncopation boys provided excellent jazz music. Miss Regay sang *La Veeda* and *Nobody to Love*, following each with a characteristic dance. Her marvelous muscle control makes her almost a contortionist, and yet every move is perfect grace and rhythm. She uses her arms beautifully in artistic poses.

Billy Arlington, assisted by a trio of singers, put over a "tramp" act with a comedy violin that caused shouts of laughter. Billy's smile is absurdly fascinating. Joe Morris, who appears to be imitating Eddie Cantor, and Flo Campbell in "The Aviate-her" pleased with their nonsense. Joe's knitting bag, which his "horse wears for a hat in summer," was a scream. Miss Campbell sang *Tired of Me* so appealingly that we were inclined to murmur "impossible."

Ben Welch's Hebrew character monologue gathered in the laughs as fast as one could count, and he won a big hand.

Yvette Rugel, the miniature prima donna, appeared next to closing with a series of songs that showed her voice at its best. Her pianissimo tones are excellent, and she sang a minor version of *Swanee River* which was as unusual as it was effective. My Sahara Rose and *After You Get What You Want* both went over well. As a surprise finish Johnny Dooley appeared from the wings and they sang *I'm Sorry I Made You Cry*, to the complete satisfaction of the audience.

Miss La Toy's Models, a pretty posing canine act, closed the lengthy bill. CONN.

VARIED BILL AT THE ALHAMBRA Shea, Tragedian, Shines with Welch, Comedian

There was an over-flow at the Alhambra Monday night, with even standing room all sold out.

Zarrell Brothers, the opening act, lived up to their billing as "Enter-tainers of Merit"

"A little Bit o' Scotch" was then served by Elmer ElCleve, who, with his rakish tam, saucy kilts and xylophone playing mostly American ragtime won many encores.

Thomas Shea, in his own arrangement of "Spotlights," thrilled his audience as of old, with flashes of his past success "The Cardinal," "The Bells" and "Dr. Jekyll and Mr. Hyde."

Ben Welch himself had a good time, basking in the continuous applause and sustained laughter he so easily evoked.

"N'Everything," featuring the *Four Marx Brothers*, proved to be a farcical presentation of a garden musical.

After intermission Bobby O'Neil, dancer extraordinary, and four pretty, witty and clever girls, presented Herman Timberg's "Four Queens and a Joker." This act is without doubt one of the most artistic of its kind.

But it was Jimmy Lucas, the song writer, and Francene, a vampire



both comical and beautiful, who awakened the gallery gods and set them to whistling on their fingers and howling with approval.

Morton and Glass were billed but did not appear. Tom Patricola & Co. appearing in their place. Mr. Patricola has improved his act since his last Alhambra appearance and made a pronounced hit.

Although "The Nightons" were billed as the closing act, Morano Bros. appeared in an air-ship trapeze novelty. ELITA.

WOMEN CAPTURE ROYAL HONORS

Belle Baker and Patricola Sweep Platter Clean

Hats off to Belle Baker and Patricola! They stepped out before that huge holiday crowd Monday night and registered the biggest kind of hits.

Miss Baker varied her program with new and old songs and when she appeared worn out she was forced to acquiesce with the insistent de-

mand for *Eili, Eili*. Of the new numbers that were put over in fine Baker fashion were *Jinga Bula*, a novelty, and a ballad *Old Pal Why Don't You Answer Me?*

Patricola will always be assured of a warm welcome in the Bronx for she won that crowd without much effort once she started her songs and violin playing. Patricola isn't depending as much upon the instrument as heretofore. Her songs included *I'll Dance My Way Right Back to Dixie Land*, *Tiddledy De Umm Umm*, *That Sweetie O' Mine*, *Has Anybody Seen Casey?* and *Happy Hottentot*.

There were other acts on the bill but it was the Baker-Patricola singing combination that romped away with the honors.

On the male side, however, due credit must go to Arthur Whitelaw, who showed cleverness when he made Irish songs and stories go big upon a Jewish holiday and Ben Bernie, the fiddlin' loquacious comedian, who found that merry crowd just right Monday night. A young man with the Francis and Kennedy act named Harold Kennedy, a splendid soft-shoe dancer and a comedian of the Charles Irwin type with some funny stories was also a large-sized hit.

Yank opened the show. A truly, really "wonder dog," living every second up to his billing. After Whitelaw came Francis and Kennedy, going big, with Patricola's tremendous hit next. The Harlon Thompson-Hugh Herbert act registered cleanly, both with the atmospheric setting and the rollicking good fun there is in the turn. After intermission appeared Ben Bernie followed by Bessie Rempel and Company, the skit "His Day Off" being well received. After Miss Baker's triumph *D'Amour* and Douglas closed the show, everybody staying in for the finish. MARK.

CHICAGO — MAJESTIC Sandy Shaw Makes Hit on Good Bill

There is an exhilarating bill on view at the Majestic this week, with Sandy Shaw, the Scotch comedian, the outstanding feature. He is probably the best of his kind in the field today, as the house testified vigorously. Selbini and Grovini have a neat juggling and acrobatic act which causes laughter. Mae Melville and George Rule score their usual hit in their laughable skit, "The League of Servants." Fred Fenton and Sammy Fields draw screams of laughter with their admirable black-face act. Edith Clasper is one of the most thoroughbred performers in the field of vaudeville. Assisted by Nelson Snow and Charles Columbus, she offers "Love Steps" to fine results. Harry Carroll caps the climax with his excellent "Varieties of 1920" in which Grace Fisher offers great assistance with her beautiful voice. Tom Dingle dances well and six shapely maids add color and beauty. Valentine and Bell, the furniture movers, end an enjoyable bill with their acrobatics. MORR.

NEW VAUDEVILLE ACTS

Fay Marbe Displays Looks and Class

Smart dresser. Peart looker. Displays a world of vivacity, dynamic energy and ability. Is young and has personality plus. Has both a musical comedy and screen experience to boom her vaudeville percentage. All this pertains to Fay Marbe who made her Broadway "big time" debut at the Palace last week. Miss Marbe proved quite a feminine asset to the bill. She got along swimmingly with the vocal numbers assigned and then cavorted in the style of pep and animation that established her in big favor. Her numbers included *The Kiss* (special), *Tra Tra La*, also written especially for her, *The Jazz Vampire*, *Sweet Daddies* and *Mexico*, the last named bringing Miss Marbe out in becoming Spanish attire and giving the pretty young woman a chance to display unusual agility. She wears some stunning clothes—all designed by Miss Marbe and her talented mother. Miss Marbe was voted a genuine success. Miss Marbe has triumphed most satisfactorily and successfully upon her initial vaudeville conquest.

MARK.

George Jessel Revue Combines Fun and Pathos

It's George Jessel—the little Georgie Jessel of other days when Gus Edwards put on acts and revues and dug up the juvenile talent—with his own revue. The act is a good one. Too long however for vaudeville comfort. There's considerable run in it. Considerable pathos too. Play for the serious comes at the opening when Georgie makes a touch of his mother for \$1,400 that she had saved to buy a bungalow in Arverne and at the close when the costumer and scenic artist strip Georgie of his costumes and scenery and destroy his chances of being a second George M. Cohan with his mamma coming in to find the \$1,400 gone but not forgotten. There is an idea with the turn. Away from other revue stuff but not bad at all for vaudeville which is always ready to accept something away from the stereotyped. Georgie slams a revue together right in the face of the audience. He shows that it's easy. He picks up a team from vaudeville and calls for choristers from the audience. The girls are planted out front and they skip to the stage when George calls. There is a comedy "bit" here and there in the placement of the act and the costuming and the equipping with scenic investiture. Georgie establishes credit. The act moves swiftly. Jessel does parts of his former "single" specialty. Sings some of his own songs including *Oh How I Laughed When I Think How I Cried About You*, with a new one entitled *I'm Satisfied To Be My Mother's Baby*. Speaking of songs there are special numbers with the best of the lot being *Peach Pickin' Time*, sung by Holmes and Wells. This variety pair has one pleasing specialty and obtained direct results upon their dancing. At the Palace they accepted the offering as of production calibre but running heck-bent for election into the never ending. Jessel, Louis Silvers and Roy Turk supplied the music, Jessel

and Andy Lewis taking care of the book. Allen K. Foster did the staging. Perhaps the crowd responsible for the entire turn figured upon a full-sized show; it has the possibilities but would take much elaboration and attention to the dialogue. There are sections that amble along with others picking it in the tempo necessary to send a big act over. Jessel has tried hard. He works hard. Lopping over the time hangover the act will set right anywhere "big time" vaudeville is played. MARK.

GREAT BILL AT THE RIVERSIDE

Billy Arlington Makes the Hit of the Program

It might be said that there are sixteen acts at the Riverside Theater this week, for James J. Morton makes an appearance preceding each turn, and each of his announcements is almost a separate act in itself. His peculiar delivery and impromptu announcements are as ridiculous as ever. The first regular act was offered by the *Equilli Brothers*, an athletic strong-man act with much of the ease and grace of the *Rath Brothers*. Kelly and Pollock got off a few old wheezes from the dim past of vaudeville and received excellent applause for *Maggie Murphy's Home*. Morton and Glass, with their melodious voices, a futurist setting and a prop baby danced up the steps and then danced down, to tumultuous greetings.

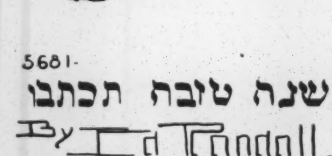
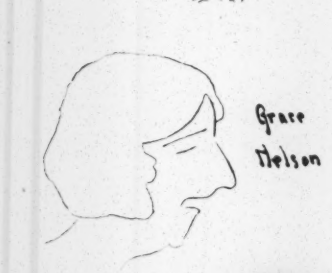
Billy Arlington, with Elinor Arlington, C. I. Taylor and E. F. Hennessy rang up the laughing hit of the day's indoor sport. It is broad burlesque, but it is all clean, good, laughter-producing burlesque, and their serpentine parade in imitation of Italian singers was a veritable riot.

Grace Nelson, a favorite at the Riverside, more firmly interlarded herself in the hearts of her hearers. She has a wonderfully sweet and clear soprano, and as an encore, sang *Eili*, *Eili* in an English version, retaining all of the pathos of that glorious chant, and clearly enunciating every syllable.

Hermine Shone, with Billy Rhodes and some others, gave a fantastic sort of comedy called "The New Moon," written by Edgar Allan Woolf. There is some very good singing by Miss Shone and Mr. Rhodes, but the plot is a little too thick even for the wildest sort of fantasy. The lighting effects, like those used by the famous Mr. Icky, are of the kind such as never were, on sea or land, produced by a calcium spot. Mehlinger and Meyer, the singer and the song-writer, gave a few minutes of vocal entertainment, devoting a large part of their time to a song recital of how much money they had made from each of Mr. Meyer's popular numbers. Fallon and Shirley hit the right spot with their audience. Miss Shirley's dancing is particularly easy to watch, and her gown is not only in the best of taste, but it is a striking costume, as well. Lorimer Hudson and Company, consisting of two young women and a man close the performance with some hazardous tricks on all sorts of bicycles.

RANDALL.

Riverside



DRAMATIC MIRROR

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Waiki-Ki-Ki-Lou	Artie Mehlinger
Old Pal Why Don't You Answer Me?	Belle Baker
Jinga Bula	
That Sweetie O' Mine	Patricola
Peach Pickin' Time	George Jessel Revue

CLEAN BILL WINS 81st STREET AUDIENCE
Holiday Crowd Takes Kindly to Show

Absence of vulgarity was the distinctive feature of this week's new bill. The show was a meritorious one, but contained no acts of unusual or sensational character. Rudinoff opened with a pleasing program of whistling solos and expert shadowgraphy. Millard and Martin followed in a colorful sketch called "Honey-mooning," in which they showed well-known New York types, with the aid of appropriate costumes and scenery.

Arch Henricks and George Stone were announced, but did not appear. In their place, Eddie Borden and Company gave a somewhat tedious comedy number, consisting mainly of nondescript linguistic take-offs and burlesque musical stunts. His number had fifth place on the bill. Amidst picturesque settings, and assisted by J. Irving Fisher, pianist, Bradley and Ardine gave an entertaining series of songs and dances. Their encore acrobatic dance was a decided hit.

Flo Lewis and Co. gave a skillful presentation of Herman Timberg's sketch, "Alone," a work which has Broadway verve and great originality. Exceedingly funny was the "shadowing" of Miss Lewis's dusky assistant, who, as "Dardanella," declaimed and interrupted vivaciously. Francis Renault has a handsome vehicle in "A Fantastic Revue," which includes song numbers and astonishingly good imitations of Geraldine Farrar and Julian Eltinge. The News Weekly and Dorothy Dalton in "Guilty of love" concluded the bill. SOBEL.

PHILADELPHIA—
KEITH'S
Good Bill Headed by Lee Kids

The Lee Children, Jane and Katherine, held over from last week's bill, still continue to score in their one-act comedy sketch "The New Director." Nonette, the singing violiniste, offered a new repertoire of vocal and instrumental selections which were well received. Herbert Ashley, a character comedian, appeared in a new specialty entitled "An Unusual Conversation" assisted by Roy Dietrich. Patricola and Mason pleased every one with their singing and dancing act. A high class dancing number was presented by Melissa Ten Eyck and Max Weily and Company. A novelty hit of the bill was furnished by William Ebbs in his line of voice manipulation. Emerson and Baldwin were very amusing with their eccentric juggling and Scanlon, Denno Brothers and Scanlon sang and danced several novel numbers. Maxine Brothers with their tricks completed the bill. HELD.

In the Song Shops

BY MARK VANCE

Alfred Bryan's Denial—Sam Fox Company's Hits—Kline's Billiard Tournament—Triangle Has Real Successes in New Numbers



HARRY RUBY

Of the staff of Waterson, Berlin & Snyder, is one of the youngest song writers of today. His connection with the music business started with Kalmar, Puck & Abrams. One of his earlier numbers was "Come on Papa." Some of his latest numbers are "So Long OO Long," "Look What You've Done with Your Doggone Dangerous Eyes," and "Sally Green, the Village Vamp." He has also written special material for Eddie Cantor, and Fanny Brice is singing his "Broadway Vamp" in the Follies.

IT'S an old saying that the ways of the transgressor are hard. Undoubtedly true. But not any harder or more troublous perhaps than the ways of the news scribe who would gather notes from the highways and byways for the edification of the readers of this page. Such is life. It remained for Alfred Bryan to rise in wrath about the article written about him last week. He typed us a high and mighty blow by entering a firm, vigorous and emphatic denial of his reported transfer of writing allegiance from Remick to Fred Fisher and laid particular emphasis upon the fact that he was not sixty years old nor had been writing for forty years.

But he didn't stop there. He

Appended a Line

that went like a machine gun fire beyond first line trenches and poured a scathing fusillade into the secondary lines. He wrote "I have not yet designated any sidewalk comedian to represent me in any of these affairs." Sounded both brutal and uncanny. But Mr. Bryan is entitled to a correction about his age and reported switch but he should know that the whole thing was not written as comedy but a personal, sincere tribute to a man who has accomplished something in songwriting. Three men each popular in Music Row and each drawing royalties for the same line of work were responsible for the story. Two are old boys as far as the word "old" may be used advisedly. They have long been recognized as among our best known and most prominent writers. The third who is the baby of the lot—the youngest writer in point of years—added a testimonial line or two that helped pad the tribute paid to Mr. Bryan. Now these men are classi-

fied as "sidewalk comedians." If they saw anything funny in that story about Bryan then they are entitled to a laugh but Mr. Bryan cannot see it that way. If Mr. Bryan were 60 we would bow in greater reverence to his achievement but if he implies that he is just starting in the songwriting game and is comparatively a youth in years then we will say now, "Go to it" and "May success crown your ambition." On hearsay we can only add that Mr. Bryan has been a great success in turning out songs. On his own statement we know he is still with Remick and that he did not celebrate his 60th birthday recently. And when we meet the trio of "sidewalk comedians" who caused us to devote some hot minutes during one of the hottest days of the summer and grind out what we thought was a mighty sweet and eulogistic tribute to Mr. Bryan, only to have it all knocked into a cocked hat, we shall ask for an accounting. So Mr. Bryan, Mr. Keit and Mr. Gumble, kindly accept our humble apology.

The Sam Fox Publishing Co.

Is Receiving All Kinds

of praise and good words for its respective song hits. *Lassie o'Mine* for example, is scoring the biggest

Best Selling Sheet Music

BALLADS — Japanese Sandman, Remick; I'd Love to Fall Asleep and Wake Up in My Mammy's Arms, Feist.
FOX TROTS — Swanee, Harms; Hold Me, Remick.
WALTZES — Miami Shore, Chappell; Naughty Waltz, Forster; Hiawatha's Melody of Love, Remick.

kind of a personal triumph for Marley Sherris, the eminent Canadian baritone, who is featuring the number in his repertoire. Mr. Sherris has been given consecutive booking in this country by H. A. Culbertson and he plans to keep the *Lassie o'Mine* song in as long as it continues its present popularity. It is a song that has direct appeal to the heart and a characteristically tender melody that blends so harmoniously with the exquisitely impressionable style used by Mr. Sherris in his song delivery. The new Sam Fox offices in the Cecilia Building at 158-160 West 46th Street (New York), just less than a stone's throw from Broadway, have been made a thing of joy and beauty forever by the personal direction of Sam Fox who feels that the elegance of the new suite will tend to make the visiting artists feel more at home. The Fox Company has taken over a suite upon the third floor, seven rooms being leased, which have been hand-

somely and elaborately equipped and furnished. Not only has Mr. Fox finely decorated the entrance, the lobby, reception room and general offices but the studio itself is the cynosure of all eyes. The manager's office is also a dream. In "Studio A" Mr. Fox has done himself proud. A Kranich & Bach baby-grand piano has been installed. The room is decorated in old rose and ivory. There's a massive chandelier with an attractive silk shade. A piano lamp is at the left of the baby-grand. There are paneled walls, armchair and settee in damask and a cosy window seat. There's a spinet desk for artist visitors. A fine taupe rug covers the floor. Silk curtains adorn the windows. In "Studio B" there is an upright piano, a leather covered settee and a flat-topped desk and piano lamp. Blue rugs are on the floor. The sales rooms and stock rooms are not bare and undecorated. Mahogany furniture is used throughout and the floors and shelving are all finished in mahogany.

Kline's billiard tournament.

For Music Row

got under way this week. Charles S. Kline, proprietor of the Strand Theater Academy where the games will be played, in lining up the entries has announced the following handicaps: Edgar Leslie, 35; Abie Baer 35; Lester Santley 35; Grant Clark 30; Milton Ager 30; Walter Donaldson 28; Henry Santley 28; Fred Ahlert 26; George Gershwin 25; Bud De Silva 25; Jim Monaco 24; George Mayer 21; Artie Mehlinger 20; Mel Morris 18; Sid Mitchell 18; Harry Akst 20; Archie Goettler 18; Irving Calser 16; Lew Brown 15; and Willie Raskin 12. Mr. Kline will present to the winner a handsome Gruen white gold watch and to the runner up a gold cigarette case. This match is attracting the biggest

Best Selling Records

AEOLIAN—Fox trot, Dreaming Blues (14090); song fox trot, Chili Bean (14086), Billy Murray.
COLUMBIA—Fox trot, Somehow (A2945), Ted Lewis Jazz Band; song, In Sweet September (A2946), Al Jolson.
EDISON—Fox trot, Rainy Day Blues (50632), Julius Lenzberg's Orchestra; Song Ballad, I Love You Just the Same Sweet Adeline (50621), Premier Quartette.
VICTOR—Fox trot, Hold Me (18682), Palace Trio; Song, Pickaninny Sleep Song (45179), Lucy Isabelle March.

kind of excitement and crowds are nightly watching their favorites. It is a dead certainty that before the game has gone very many points

some coin will change hands on the outside.

The Triangle Music Company is fast forging to the front with not only one surefire song hit but with a brace of "naturals" which the executives are booming for all they are worth. *California Blossom*, which was written by Spencer Williams and Anton Lada, is a new fox trot ballad that is winning much favor for the Triangle. Then there is *Read 'Em and Weep* which is in instant demand from vaudevillians. Billy Beard, the wellknown comedian, is one that is scoring a *Babe Ruth* with it and isn't ashamed to come right out and say it is one of the best that he has ever had. Al Bernard wrote it and has others that the Triangle may publish later.

Al Jolson has a new hit

Entitled "Avalon"

which he is featuring in the new Al Jolson show. This song was written

Best Selling Music Rolls

AEOLIAN—Waltz, Hiawatha's Melody of Love (Melodee) (3959), Erlebach and Milne; Salon, A la Cubana-Granados (Duo-Art) (6289), Pesetzkey.
Q-R-S—Fox trot, The Love Nest (10092).
REPUBLIC—One step, Kameland (47218); waltz, Beautiful Anabel Lee.

by Jolson with Vincent Rose and has been purchased by the Jerome H. Remick Company. Jolson last week put the song on in Montreal and the papers there splashed with the good notices and gave the number lots of praise. The Montreal Star said that *Avalon* was an "overnight hit." Jolson sang the chorus four times and the choristers sang it six times. Jerome Keit of the Remick staff, is all smiles and says the Remick house will boom the number for all it is worth.

IS THAT SO!

The Forster catalogue contains one of the best comedy songs of the year in *Noah's Wife Lived a Wonderful Life*. It took four men to write it—Roger Lewis, Jack Yellen, Ernie Erdman and Abe Olman—but they certainly made a good job of it. "Noah's Wife" is full of good comedy lines with several new gags and has a lively lilt in the melody.

Frances Carroll is not a vaudevilian but it is doubtful if there is any of the variety men and women that she doesn't know. She is at present attached to the staff of the Broadway Music Corporation and is devoting much time to boosting Chili Bean among the "big time" entertainers.

Jack Landauer (Berlin staff) is making a big hit with *Sahara Rose* for the simple reason Jack knows how to put the song over.

The Metropolitan Studios, located at 16 Michigan Boulevard, Chicago, Ill., have extended an invitation to the theatrical profession to look over the number of songs written by many writers, as singers may be able to find a number suitable to use in their act.

STAGE NEWS OF THE WEEK

WOULD ESTABLISH "EQUITY SHOP"

Association Considers Prohibiting Members from Appearing with Non-Equity Actors

THE institution of the so-called "Equity shop," the enforcement of which would prohibit any Equity actor from appearing on the same stage with a non-Equity actor, was discussed at a meeting of the Actors' Equity Association called for that purpose at Aeolian Hall last week. The Equity shop, if adopted, will apply for the present only to managers who are not members of the producing Managers' Association, since, the Equity's agreement with that organization, made a year ago, still has four years to run.

The meeting voted for a referendum to be submitted to Equity members on the question, and if a majority of members favor it there appears to be small doubt that it will be put into effect.

Although such a decision would affect mainly one-night stand producers, stock and repertoire producers and others whose productions do not reach the first-class theaters, it would have a keen interest for New York because of the fact that there are a number of producers who do not belong to the Producing Managers' Association. Among these

are George M. Cohan, Henry Miller and John D. Williams.

John Emerson, President of the Actors' Equity Association, said that if the Equity shop is declared against non members of the Producing Managers' Association, and in the event that it proves successful, it would undoubtedly be declared against all managers when the present agreement expires, four years from now. Mr. Emerson said that the Equity shop differed from the "closed shop" in that it did not mean that managers would not be permitted to engage non-Equity actors. Casts composed entirely of non-Equity members could be engaged, he said, but members and non-members could not be engaged to act together.

The reason for the contemplated action, Mr. Emerson said, lay in the fact that non-Equity members are now deriving all the benefits for which the Equity actors are paying in the form of dues to their organization. It is in an endeavor to make all pay alike for benefits which they received, he said, that the Equity shop probably will be declared.

Shuberts Win Rath Case

By the terms of Judge Manton's decision the Rath Brothers, who are now appearing on the Ziegfeld roof, will have to quit work there and work as per the terms of their contract for the Shuberts. The Shubert Theatrical Company applied for an injunction.

"Honey Boy" in Chicago

"Honey Boy" opened at Cohan's Grand, Chicago, Monday evening (Sept. 6th) to the biggest cash receipts for an opening in this playhouse in many years. The press work done by Helen Hoerle has helped to put this show across. It is expected to hold on till after the holidays.

Cast for "Stepping Stones"

For "Stepping Stones," the new play by Louis K. Anspacher, which is to be produced at Henry Miller's Theater on Thursday evening, Oct. 14, an unusually fine cast has been selected. The organization, which is to be known as the Henry Miller's Theater Company, will include Kathleen MacDonald, Laura Hope Crews, Pedro de Cordoba, A. E. Anson, Warburton Gamble, Frederick Lloyd, Phillis Povah, Merle Madern, Malcolm Fassett and Mary Elizabeth Forbes.

"In Her Family Tree"

Nora Bayes and her company have begun rehearsals in "Her Family Tree" under the direction of Hassard Short. The cast includes Julius Tannen, Al Roberts, Frank Morgan, Arthur Gordon, Florence Morrison, Almeda Fowler, Jerome Bruner, Thelma Carlton, Ruth Wells, Tony Sanford, Tom Bryan and others.

New Theater Opens

The new Riggan Opera House in Henderson, N. C., opened to a well-filled audience Monday night with the first legitimate attraction of the season, "Hitchy Koo." The theater was built by C. D. Riggan at a cost of \$75,000 and is a beautiful one. Its seating capacity is 1200 and its stage is the largest between Washington and Atlanta.

Miner's Bowery Opens

Miner's historic old Bowery theater at 165 Bowery reopened its doors this week with a new policy of clean burlesque, under the management of P. F. Shea.

"Passion Flower" Opens at Central, Chicago

In a little upstairs theater on Van Buren Street right off Michigan Boulevard, Nance O'Neil supported by a fine cast is giving Chicago theatergoers a real treat in a play worth while. The theater was formerly known as the Whitney Opera House, but has been taken over by the Shuberts, redecorated, and now bears the name of the Shubert Central Theater. The house is small with a seating capacity of only 750.

The play gives you a strange sympathy for the trials and tribulations of the Spanish people. The characters are finely drawn.

The performance of Miss O'Neil as the unhappy wife was electrifying: there was a note of vitality in her voice, an achievement more vivid and at the same time subtly-shaded than anything we have seen her do. Too much praise cannot be given Anette Westbay as the daughter; Maude Durand as the servant; Alfred Hickman as the father of the murdered boy; William L. Thorne as the husband; Harold Hartsell, the murderer, and others of a cast that is capital.

SPECHT.

Mme. Hammer Season

Madame Borgny Hammer will make her American debut under the management of Laurence Clarke early in October with a season of Ibsen matinees at the Little Theater.

"Oh, Pat"

"Oh Pat!" will be the title of the musical comedy in which Pat Rooney and Marion Bent are to be seen. Rehearsals will start in the near future.

BROADWAY TIME TABLE—Week of Sept. 20th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaw	Aug. 30	Comedy	West 41st	Eve. 8.30 Mat. Th. & S. 2.30
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	Thrilling melodrama	Aug. 23	Morocco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Blue Bonnet	Ernest Truex	Comedy of cowboy	Aug. 28	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Call the Doctor	Janet Beecher, Charlotte Walker, Wm. Morris	Comedy comedy	Aug. 31	Empire	Bway & 40th	Eve. 8.30 Mat. W. & S. 2.30
The Cave Girl	Grace Valentine, John Cope	Comedy of the out-of-doors	Aug. 18	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Charm School	Sam Hardy, Marie Carroll	Dainty comedy of youth	Aug. 2	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Cinderella on Broadway	Marie Dressler, George Price	Lovely extravaganza	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T.Th.&S. 2.15
Crooked Gamblers	Taylor Holmes, W. B. Mack, Felix Krembs	Drama of high finance	July 31	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Enter Madame	Gilda Varese, Norman Trevor	Comedy of opera star	Aug. 16	Garrick	West 35th	Eve. 8.30 Mat. Th. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
Genius and the Crowd	George Renavent, Marion Conkley	Play of a violin virtuoso	Sept. 6	Cohan	Bway & 43d	Eve. 8.30 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 20	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th Ave. & 43d	Eve. 8.15 Mat. daily 2.15
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	Novel and artistic revue	Aug. 30	Shubert	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Happy Go Lucky	O. P. Heggie, Muriel Martin Harvey	British comedy of contrasts	Aug. 24	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	Operetta by Zimbalist	Sept. 6	Casino	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
Ladies' Night	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Lady of the Lamp	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltinge	West 42d	Eve. 8.45 Mat. W. & S. 2.30
Lightnin'	George Gaul, Robinson Newbold	Oriental dream play	Aug. 17	Republie	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Little Miss Charity	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Little Old New York	Frank Moulan, Marjorie Gateson	Intimate musical comedy	Sept. 2	Belmont	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
The Night Boat	Genevieve Tobin, Ernest Glendinning	Reviewed in this issue	Sept. 8	Plymouth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
One	John E. Hassard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Opportunity	Frances Starr	Reviewed in this issue	Sept. 14	Belasco	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Paddy The Next Best Thing	James Crane, Lily Cahill	Wall Street melodrama	Sept. 14	48th St.	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Poldek	Eileen Huban, Cyril Scott	Dull play of Irish hayden	Aug. 27	39th St.	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Poor Little Rita Girl	George Arliss	Reviewed in this issue	Sept. 9	Park	Col. Circle	Eve. 8.30 Mat. W. & S. 2.30
Scandals of 1920	Charles Purcell, Andrew Tombes	Entertaining musical comedy	July 27	Contral	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Scrambled Wives	Ann Pennington, George White	Jazzy summer show	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.30
The Sweetheart Shop	Roland Young, Juliette Day	Domestic farce	Aug. 5	Fulton	West 46th	Eve. 8.40 Mat. W. & S. 2.30
Spanish Love	Harry K. Morton, Esther Howard	Musical comedy	Aug. 31	Knickerbocker	Bway & 38th	Eve. 8.30 Mat. W. & S. 2.30
Tickle Me	William H. Powell, James Rennie	Drama of love and hate	Aug. 17	Elliot	West 39th	Eve. 8.20 Mat. W. & S. 2.20
Welcome Stranger	Frank Tinney	Musical hodge-podge	Aug. 17	Selwyn	West 42d	Eve. 8.30 Mat. W. & S. 2.30
The Woman of Bronze	George Sidney, Edmund Breese	Reviewed in this issue	Sept. 13	Cohan & Harris	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Margaret Anglin	Emotional domestic drama	Sept. 7	Fraser	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Fannie Brice, Bernard Granville	Annual revue	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
	Valeska Suratt, Josephine & Henning	Sketch, Songs and Dances		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

Earthbound	Wyndham Standing
The Restless Sex	Marion Davies
Little Miss Rebellion	Dorothy Gish
The Cradle of Courage	William S. Hart
Good References	Constance Talmadge

Drama of spiritism	Capitol
Domestic drama	Criterion
Comedy of youth	Rialto
Western melodrama	Rivoli
Breezy comedy	Strand

Bway & 50th	P. M. to 11 P. M.
Bway & 44th	12 M. to 11 P. M.
Bway & 42nd	12 M. to 11 P. M.
Bway & 49th	12 M. to 11 P. M.
Bway & 47th	1 P. M. to 11 P. M.

STAGE NEWS OF THE WEEK

LAW AFFECTS AGENTS Police Can Make Arrests Where Publicists Pull Fake Stunts

THE New York press agents will now have to watch their "p's" and "q's." No more wild stories, no more "plants" where fake or phoney stunts are framed to hoodwink the state and civic officials as well as outwit and outgame the newspaper editors; no more strange disappearances of stars and stage and screen celebrities that might bring publicity and notoriety; no more prevarications and wilful manipulation of fact and fancy to pull the wool over the eyes of the legal and police departments; no more of the "rough stuff" that will make laughing stock of the states' or city attorneys. And why not? Because a law became effective September 1 which grants the police power to make arrests.

Here's the new law: (It is easily comprehended.)

"Any person who knowingly and wilfully states, delivers or transmits by any means whatever to any manager, editor, publisher, reporter or other employee of a publisher of any newspaper, magazine, publication, periodical or serial, any false and untrue statement of a fact concerning any person or corporation, with intent that the same shall be published, is guilty of misdemeanor."

It came as the result of the recent fake stunt that held the authorities up to ridicule over the "reported suicide" of a young woman in the lakes in Central Park, said person turning out as a film actress with a crying need for sensational publicity.

"Heartbreak House" Postponed

A cable from Bernard Shaw has forced the postponement until after Election Day of the world premiere of his new play, "Heartbreak House," scheduled to open at the Garrick on October 4th as a Theater Guild production. Because of certain political aspects of the play Shaw wrote to the Guild early in August that the American public might find the production too caustic for popular digestion during the four weeks immediately preceding a presidential election. "Heartbreak House," therefore, has been shelved until after election, and the Guild season will open with "The Treasure," a comedy by David Pinski, which was to have been the second production by the Guild.

"Pitter Patter" Soon

"Pitter Patter," the musical comedy based on William Collier and Grant Stewart's farce "Caught in the Rain," will come to the Longacre Theater, September 28. The music and lyrics are by William B. Friedlander and the book by Will M. Hough. The company includes William Kent, Jane Richardson, Helen Bolton, John Price Jones, Mildred Keats, Jack Squires, Fredrick Hall, Hugh Chilvers and others.

Davis Farce Coming

On Monday September 20, at the Little Theater, Oliver Morosco will present Owen Davis's farce "Marry the Poor Girl." The complete cast includes William Roselle, Isabel Lowe, Beatrice Noyes, Frances Mann, William David, Gertrude Maitland, Frank Allworth, Halbert Brown, Ninita Bristow, Harold de Becker, Stapleton Kent, Wilbur Braun and Maude O'Connor.

In Gus Edwards' Revue

The cast of Gus Edwards' musical satire on film-making now includes Madame Ponselle, the opera soprano; George McKay, late of "Honey Girl"; Irving Fisher, Otis Ardine, Hazel and Alice Furness, Vincent O'Donnell, Irene Delroy and Jesse Block.

Irish Plays to Tour

Whitford Kane is staging a group of three plays, "Honest Lodgings," "The Turn of the Road" and "Fixing the Border," by Mr. Kane and W. D. Hepenstall, which are to be sent on tour of the Eastern cities commencing next month.

"Abraham Lincoln" Extended

By courtesy of John Cort, William Harris Jr., has obtained an extension of time at the Cort Theater so that John Drinkwater's "Abraham Lincoln" may continue there another week, closing its engagement on Saturday evening, September 25.

Forming Second Company

Earl Carroll is selecting the cast of the second company of "The Lady of the Lamp," his oriental drama which is scheduled for Boston, Philadelphia and a tour to the coast.

IS THAT SO!

Ann Wheaton has been engaged by E. Ray Goetz to originate a leading comedy role in his forthcoming revue, "Piccadilly to Broadway."

Jay Gould has obtained his release from "Hitchy-Koo" to assume the juvenile comedy role in "Gus Edwards Revue of 1920."

John Doran, engaged by Comstock and Gest to originate the leading tenor role, Abu Yaksan, in their forthcoming presentation of "Mecca," has arrived from England.

Alexander Onslow will appear with the Coburns in the English comedy "French Leave."

Henry Hull, who returned to New York after a ten weeks' vacation, will immediately begin rehearsals of a new play.

Ernest Truex became the star of "Blue Bonnet" at the Princess Theater Monday when his name went in electric letters and he was starred in the advertisements of the play.

John J. Nash, manager of the Western Vaudeville Offices in Chicago, has suspended Charles Freeman. Nat Kalcheim has taken over the houses formerly booked by Freeman.

Coney Holmes, formerly artist representative, has been made manager of the Gas Sun circuit in Chicago. Tom Powell, formerly managing the Sun Chicago office, resigned his post and will book acts out of the W. V. M. A. office.

Gustave Rolland has been engaged for the company which will surround Alice Brady in "Anna Ascends."

Nancy Gibbs, the young actress who is to play Lady Mary Carlisle in the "Monsieur Beaucaire" company that A. L. Erlanger is sending on tour this season, arrived last week on the New Amsterdam.

Basil Dean, who staged the John Galsworthy play "The Skin Game" in London, sailed for New York on the Olympic to perform a similar service in connection with the presentation of the Galsworthy play here by William A. Brady.

Frank Hatch and Effingham Pinto have been engaged for the company which will appear with Alice Brady in "Anna Ascends."

Carroll McComas, Vivian Rushmore and Thais Magrane have been engaged for important parts in "Merchants of Venus."

The Chandler children will be seen in important roles in Earl Carroll's production of "Daddy Dumplings."

Lynn Sterling, who appeared with the Coburns in "The Better 'Ole" will again play with them in "French Leave."

George V. Hobart is now at work finishing the book of "Gus Edwards' Revue of 1920." Arthur "Bugs" Baer, the bush league humorist, is contributing an unique comedy baseball scene.

Herbert Fields, son of Lew Fields, the producer of "Poor Little Ritz Girl" at the Central Theater, is understudying Charles Purcell, the star of the play.

L'Estrange Millman, Gregory McGregor, Grace Allen and Edward Favor have been engaged by Will Morrissey for "The Invasion."



ALICE BRADY

who will appear in a new play, "Anna Ascends," next week. Miss Brady is also a star in Realart pictures

"Merchants of Venus" Soon

Alan Brooks' comedy, "Merchants of Venus," has been placed in rehearsal. This is the play that was produced in Baltimore, Atlantic City and Washington last April, under the title, "Easy Money." The play will be given its New York premiere at the Punch and Judy Theater, on the 27th of this month. "Merchants of Venus" will be submitted by the author.

"Greenwich Follies" to Move

The Bohemians, Inc. have arranged with the Shuberts to present the Greenwich Village Follies, 1920, at the Shubert Theater beginning Sept. 20th.

"Paddy the Next Best Thing" now at the Shubert will move to the 39th Street, and "The Charm School" now at the 39th Street, will move to the Bijou replacing "A Man of the People."

Alice Brady's Season

Alice Brady will open her New York season at the Playhouse on Tuesday evening, September 21st, Miss Brady will appear in "Anna Ascends," a new American play by a new American author, Harry Chapman Ford. "Anna Ascends" has to do with the young and ambitious who would make their way unaided in the city.

In "Jim Jam Jems"

John Cort will bring to the Cort Theater, September 27th, "Jim Jam Jems," by Harry L. Cort and George E. Stoddard. In the cast are Ada Mae Weeks, Elizabeth Murray, Frank Fay, Joe E. Brown, Ned Sparks, Percy Pollock, Gattison Jones, Zoe Barnett, Harry Langdon Parish and Peru, The King Sisters, Virginia Clark, Georgia Lawrence, Irma Marwick and others.

Savoy and Brennan Are Frank

TIME: 9 p. m. **Place:** Greenwich Village Follies. **The Cast:** Bert Savoy and Jay Brennan, Headlined with the Greenwich Village Follies: Mark, of the DRAMATIC MIRROR staff. **Entire action takes place in improvised dressing room of the theater.**

Jay (in garb of Latin Quarter student-artist): Have a chair.

Bert (resting from first scene; partly clad in his feminine stage garb): There's only one; so you can't go wrong.

Jay: And there's nothing else you can have but help yourself to the seat.

Mark (sitting): Thanks; sure there no electric wires attached (recalling certain scene of last year in Frank Tinney's dressing room).

Jay: Collins and Hart have the attached wires.

Bert: There's a wire there from my landlord.

Mark: Well, boys, how do you like it in America?

Jay: You mean the Greenwich section? It's very much American, with the subways unloading right at the front door. We are wild about it—

Bert: We just love it here; everybody's so nice.

Mark: Evidently they know you all down here; you got a big hand on your entrance.

Jay: Seems they know us well in the Bronx, the west and Europe. We know our old booking agent knows us well too.

Bert: Don't tell any scandals here, there are no walls to this dressing room; it's camouflaged with cretonne; walls have ears and cretonne carries its own dictaphone. Any news from the outside world?

Mark: You don't mean to tell me you live in the theater?

Jay: No, we hang around the Village but everybody seems disguised or hiding away for atmosphere, so we flow with the tide.

Mark: Well, George White's "Scandals" appears to be going big.

Bert: That name ought to knock 'em dead.

Jay: The "Follies" must be turning them away, Flo Ziegfeld's out front to-night.

Bert: Yes, he's sitting in the very front row.

Jay: He's an old boss of ours.

Bert: He was just lovely to us.

Jay: There are others.

Bert: Oh yes, there's the Shuberts and Mr. Dillingham. And then there are Mr. Jones and Mr. Green. They are our present bosses.

Jay: I'm not kidding but we do think everything of every boss we have had. We always got paid—

Bert: But we are the only "team" that went on a hunger strike.

Mark: Did you win?

Bert: Our stomachs did.

Mark: By the way do you know you appear to better advantage in that studio set than crowded right to the footlights with an ordinary street drop?

Jay: You don't mean it?

Bert: That's lovely of you to say that; we just adore anything like that. It makes us feel better too.

Jay: We are not so cramped now but in this room if we had another chair in here one of us would have to stand outside—

Bert: We are having a great time down here and everything has been so nice that it seems like a dream; of course we wouldn't kick if they gave us more money—

Jay: That word "money" just creeps in; it's in the air, everywhere; no contract is complete without it; no home happy without it; no bank safe without it; no divorce filed without it; no taxi ride enjoyed without it; no place—

Bert: Like home without it; but changing the subject, can you—

Mark: Tell me something of your past—

Bert: Can't; it's closed for repairs.

Jay: The libraries have all our editions.

Bert: I refuse to tell my age.

Mark: If you don't there will be no casualties.

Bert: The only man that knows it is Dillingham.

Jay: And I'm sure he respects old age.

Bert: I'm not as old as he kids.

Jay: Your age is safe with Dillingham unless he has it locked in the safe and Jimmy Valentine comes snooping around some dark night.

Bert: My favorite actress is Blanche Bates.

Jay: That's because she is a "darling of the gods."

Bert: Our favorite stage producers are Ned Wayburn, Ed. Royce and John Murray Anderson.

Jay: We think Anderson is a genius.

Bert: And Ned Wayburn can do more with stairs than anybody in the world.

Jay: Royce sure gets results.

Bert: Anderson is twenty-five years ahead of the times.

Jay: We have outgrown the street drop.

Bert: They have us doing everything in this show but chewing tobacco.

Jay: Don't mind that noise (overhead there is a terrible grinding and pounding as though horses were doing a hornpipe). That's Myers and Hanford doing their hardshoe dance.

Bert: They are bringing down the house—a beam at a time; do you know some time I think the whole stage will collapse and drive us about forty points below the subway level.

Jay: If that dance does nothing else it fills our room with dirt and dust. I'm supposed to represent an Apache but with that deluge I resemble an Arab.

Bert: How are Mr. and Mrs. Vaudeville? Seen any of their children lately?

Mark: Yes, indeed, and some bad boys in the bargain.

Jay: We are going back into vaudeville when we get a lot of money saved.

Mark: Come again, please.

Jay: I mean that you have to have a lot of money to play vaudeville; there are more layoffs than working weeks.

Bert: Vaudeville is all right when you are playing the suitcase circuit; but volpaning rapids and flying over mountains with the mileage going faster than anything else, well it does require money.

Mark: What is your favorite play?

Bert: "Branded"; it opened and closed faster than a book.

Mark: And your favorite authors?

Bert: Guy de Maupassant and Balzac.

Mark: And your favorite flower?

Jay: Pillsbury's.

Mark: I don't mean that kind.

Bert: Orchids, they are so expensive.

Jay: He should have said "daffodills"; more significant.

Mark: How about pictures?

Bert: Living or moving; we like both.

Mark: Did either of you ever write a song?

Bert: I wrote "Dardanella"—

Jay: But she didn't answer.

Mark: What became of the old tag line, "I'm glad you asked me"?

Bert: We canned it; the gag line now is "You must come over."

Jay: It serves just as well.

Bert: Then we also had "You don't know the half of it, dearie"—

Jay: We chucked that too; once in awhile we use it but the "come over" fills in just as well.

Bert: We are still getting offers for other shows. Got a chance to go to London. Word came today from the Dolly Sisters, Jenie saying that we ought to come by the next boat as we would fit in very nicely in their show over there—

Jay: And we could go uptown.

Mark: Gee, Al, Darling could use you in the Bronx.

Bert: Is that place still running?

Mark: Yes, the night boats stop just north of there.

Bert: Then the acts miss an hour of daylight somewhere.

Jay: If we ever get another holiday we will spend it there or in New Haven.

Bert: There's such a pretty campus in New Haven.

Jay: That's the home of the Yale yell and the lock.

Bert (adjusting red wig): Well it is getting time for us to step on them again.

Mark: Have you always worn the same kind of a wig?

Bert: Yes, always. This wig was the only thing that wasn't caught in the draft when the war was on.

Jay: And it was our only visible means of support.

Bert: Well, good bye until we meet again; we must go up and show Ziegfeld that we didn't steal our salary when we were with him.



BERT SAVOY AND JAY BRENNAN
who are among the brightest of the bright spots in
the 1920 edition of the "Greenwich Village Follies"



Poor Fatty Arbuckle, Paramount's largest comedian, finds the milk a trifle decayed

"It's a Sad Life"



Harold Lloyd, of Pathe, always laughs when he's blue. Here he is feeling a deep cerulean



Louise Fazenda, the prize beauty of Paramount-Sennett's "It's a Boy," thinks things look a bit suspicious, but (or we should say, "butt") she doesn't know the half of it, dearie

Below is one of the immediate results of the Nineteenth Amendment as exemplified by "The Silly Hoots," Henry D. Bailey's cartoon in the Paramount magazine

Larry Semon in "School Days" (Vitagraph) is so mad he intends to swat the next person who comes through the door, be it who it may



Fashions From The Footlights

By Mlle Rialto



FLORENCE FAIR

A charming wrap of Krepe Bolivia is here worn by Miss Fair, who has been appearing in Booth Tarkington's comedy "Clarence." The blue embroidery adds a beautiful decorative touch

and bandings of beaver give just the proper finish. It is the handiwork of Crown, Inc. The hat Miss Fair is wearing is of black hatter's plush and is from the house of Dobbs

IT has been many a long season since Margaret Anglin was seen looking as youthful and charming as she appeared in "The Woman in Bronze." Her gowns—beautiful things they were—were an example of the art of designing well worth copying. In every respect they brought out Miss Anglin's best lines and gave evidences of thought and excellent judgment in the selection of both.

Pleasing Outlines and Colors

for the woman just beginning to assume matronly aspect. In the opening scene she was beautifully gowned in an afternoon frock of gray panne velvet which possessed remarkably graceful and pleasing lines. The draped tunic of the skirt gave the slender outline so much to be desired this season, which, with its broken lines at the bottom, gave glimpses of an underskirt of the velvet cut along straight lines. Then

The V Shaped Bodice

which is to be found in many Fall models, proved a fetching affair. The two points, front and back, meeting at the shoulder, left revealed a snug-fitting piece of silver cloth which formed part of the waist. A bit of vivid green gave a pleasing color note at the rear of the low and loose waistline. Another

Charming Afternoon Gown

was made of apricot satin with an over draping of ecru lace. Apricot, by the way, is proving one of the most popular shades for afternoon and evening gowns. In Miss Anglin's gown, the veiling of lace completely covered the satin, and being slightly pulled in at the low waistline, was effectively draped in at both sides, and terminated in harem lines at a caught-in hem. The bodice of apricot was rather snug in outline, but the over draping of the lace was decidedly full and gave the long-waisted effect so much in vogue. A girdle of apricot ribbon ended in long sash loops at the right rear, while a

Brilliant Nasturtium Bouquet

in blended shades of orange supplied the necessary color contrast.

Pale blue, with just the right silvery sheen, and correct employment of silver lace, was used in making a charming negligee with loose, comfortable lines. And, with its sweeping train and flowing sleeves it suggested a decidedly pleasing bit of wearing apparel for the boudoir. This, too, was worn with charming effect by Miss Anglin.

While gowns for the matron were shown to advantage by Miss Anglin, there was Mary Fowler, who, as a youthful end of the eternal triangle, supplied two pretty

Frocks for the Joene Fille

in simple and pleasing design. The first, in lustrous orchid satin possessed the caught-in hem so much used, whereas a unique feature was found in the front and back panels which departed from conventional

lines by having a puffing of several ruffles form its boundary line at the bottom. This puffing also served as a decorative feature of the short sleeves. The bodice was a simple affair with snug outline. Next Miss Fowler wore a graceful little frock of

Ruffled Bisque Chiffon

which was designed especially for the slim and petite maiden. The skirt which had a broad hem, was relieved of straight lines by seven ruffles of the chiffon which ran in horizontal rows to the waistline. The waist continued these ruffles—four in number—to just below the arms, where the plain chiffon continued the waist.

A Jade Girdle and Hat

contributed a color note of brilliance. The girdle, in broad satin ribbon, hung nearly to the hem of the skirt, while the hat, a chic affair of jade velvet, had ostrich feathers falling softly for its trimming. This outfit was a really smart affair and combined a color scheme very suitable for Miss Debutante in her Fall afternoon gown. Both Miss Anglin's and Miss Fowler's gowns were especially created for them by T. M. and J. M. Fox, New York.

The most striking revelation of the Annual Fashion Show of the Shelton Looms and Associated Manufacturers, held in the grand ball room of the Ritz-Carlton, was the future pictured for velvet in its woven fur forms. For becomingness fur is equal to velvet in softness, but for lines without bulk, the wrappy coats of pile fabrics showed successful adventures in textiles and design. Nor did the fabrics suffer by comparison with fur itself.

Luxuriously Collared

and cuffed with fox was the coat of brown panoply combined with self-colored "Mandarin," which won the first prize by Edw. Kolbert & Sons. Another coat of "Lapinex," trimmed with moufflon, featured equally the beauty of the fabric and the fur, by Morris Jaffe, Inc. Australian opossum collar and cuffs used in a third model of black Kerami, showed how subtly fur and fur fabric blend, by Bruno Gumprich & Co.

Coats shown in Velour Du Nord and Ungava seal simulated seal skin so closely that they had even the delicate brown shading that lies deep down in the seal skin.

The sheen of colorful velvets in boudoir costuming

Keynoted the Show

Many exquisite designs were shown ranging from "Mandarin" fabric of lustrous velvet with an all over woven design in gold, to Coral "Pan Ondulay," fashioned in a bewitching tea gown model. In these gowns for more intimate occasions velvet gave the richness of tone, offset by flowing sleeves and linings of Georgette crepe, self-toned or contrasting ribbon and other additions.

In the display of dresses there was the rich tone of Autumn's popular brown, as only velvet can render it.

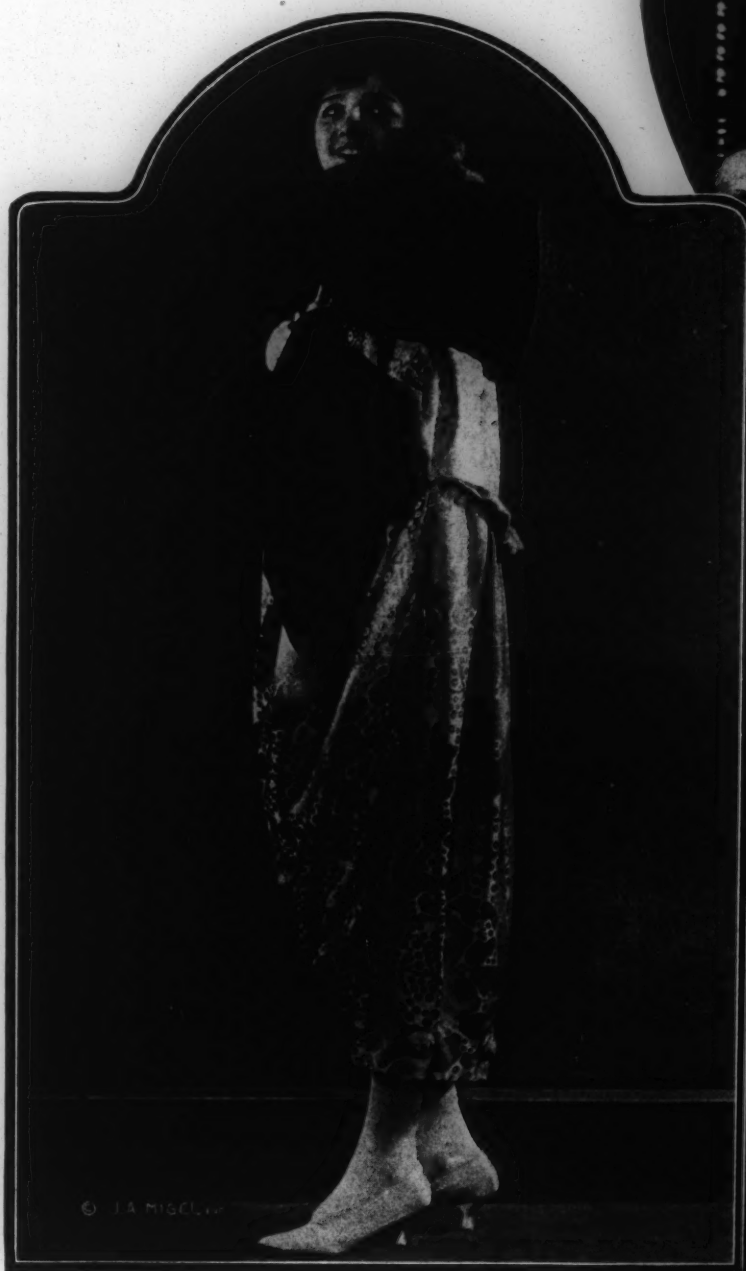
SUE MACMANAMY

Conspicuous in leading roles in many Broadway productions, Miss MacManamy has also the distinction of being one of the best-dressed of the younger actresses on the American stage. Here she is shown in a modish and loose-fitting Mary Walls gown of two tones of Indestructible Voile. A long, narrow train, so fashionable this season, adds dignity and charm to the dress, which is draped effectively from the waist.

Old Masters

MAE BURNS

Mae Burns, appearing in Fox pictures, looks exceedingly striking in a Paul Poiret evening wrap of blue and silver Sym-Fa-Ni Brocade combined with black velvet and squirrel. The gown was designed by Scheer and Meyer.



JUSTINE JOHNSTONE

(Below) The newest Real-art star possesses a striking beauty which enhances the appeal of any frock. Especially attractive is the star in a Bonwit Teller negligee, richly figured and very youthful in design.





"THE MASTER MIND"

Whitman Bennett Presents Lionel Barrymore in Tense Drama for First National

By Daniel G. Carter. Directed by Kenneth Webb. Released by First National.
 Lionel Barrymore.....Henry Allen
 Maggie Flynt, later known as Lucine Blout.....Gypsy O'Brien
 Cortland Wainwright.....Ralph Kellard
 Creegan.....Bradley Barker
 Hank, later known as Mr. Blout.....Charles Brandt
 Sadie, later known as Mrs. Blout.....Marien Shotwell
 Diamond Willie, known as Walter Blout.....Bernard Randell
 The Butler.....Charles Edwards

Lionel Barrymore's first motion picture production under the guidance of Whitman Bennett for the First National Exhibitors' Circuit, is a matter of moment to the picture loving public. Mr. Barrymore is one of the foremost actors on the American stage as well as being a leader among screen stars, and his movements are accordingly not without interest to his large number of admirers. In "The Master Mind" no one who has seen his previous pictures will be in the least disappointed.

Henry Allen, "The Master Mind," has just two absorbing interests in life—his young brother and mental science. When a cruel tragedy—an unjust conviction for murder—robs him of his brother—he uses his remaining interest, mental science, to avenge his brother's death.

The object of the Master Mind's revenge is the lawyer who convicted

the brother. With relentless will and with the aid of mental suggestion "The Master Mind" spends five years in perfecting his plan of vengeance, sacrificing his career and ideals and becoming the associate—but always the master—of notorious characters of the underworld.

When the hour of reckoning comes a strange, unexpected and wholly beautiful thing occurs. "The Master Mind" triumphs by perceiving the futility of human revenge and the glory of leaving vengeance to the Divine Avenger.

Lionel Barrymore—the personification of manly strength—with his inscrutable gravity and unwavering eyes—lends forceful realism to the title role, while the choice of Gypsy O'Brien for the leading feminine role was a wise one. A less decided type of womanly beauty would have been totally eclipsed by the strength of the Barrymore personality and profile.

Ralph Kellard, as the offending lawyer, who rose to noble heights through love for his wife, handled a difficult role with admirable finesse.

All in all the cast is a good one and the story moves with consistence and power, leaving the beholder with a sense of having been uplifted.

ELITA.



(Above) Lionel Barrymore in "The Master Mind" (First National) attains his desires

At the right the Master Mind meets one who is almost his equal

The Letters of Heloise to Her Chum

BY HERBERT CROOKER

III.

DEAR Margie: Well, Margie, I have went and changed my name. Now, don't go and mortgage the farm and park your heels on the chandeliers, because I don't mean by that that I have flung myself unto wedlock. Oh, no, Margie! It's the work of this darling press agent chap, who gets your name in the paper. You see, he said to me that Heloise was an adorable name, but Heloise Sniffgatz was *not* so good. You see, Margie, in this game you have so much to sacrifice to gain your end, even if your beating heart tells you nay. I really didn't like it at first, but he told me that when my name went up in electric lights, Sniffgatz would be much too long, and some theater owners would leave it off. Laying all kidding to one side, Margie, don't I have to cater to a lot of classes of people?

I couldn't quite see it, so I asked him how Sniff would do, or possibly Gatz, but he was firm as the concrete wall of Gibraltar. So now, Margie, you will know me as Heloise Adair. Guess you had better put the bunch in Weehawken wise, because I don't want them to go and spend all their money on the wrong star unbeknownst to them. And then again, if they didn't see Heloise Sniffgatz in front of the theater they would think I was holding back something on them. And I guess you know, with your womanly instinct, Margie, that policy is policy. Look what happened to Ponzi, although that really doesn't have much to do with me. I suppose Harold will be awfully cut up over this, Margie, as he dearly loved the old aristocratic family name, even if he was so persistent as to want to change it to his own.

More's the Pity, Margie!

But laying all kidding to one side, Margie, I really suppose this press agent fellow knows best, and I thought if I would not change it he might think I was too upstage to make any sacrifices for my art. I will go just so far, and no farther, Margie. He said the name Sniffgatz sounded more like a Russian dancer who had retired into the delicatessen business, and none knows more than you, Margie, that I never want to be one of them. And then again, it seems when you have a shorter name you have a better chance to get it in the paper, as there seems to be a big scarcity of type. I should think Mary Pickford would get wise to herself and change her name to Smith, wouldn't you? You see, Margie, I am getting wise to a lot of things, and before I get through I might not only be a star, but also the editor of a magazine at the same time. There's nothing like being broad in the mind and seeing all the opportunities that lie in the primroselike path of a clever girl like me, catch on, Margie?

How's your father, Margie? I suppose he still has that alcoholic craving as of yore. You tell him that this press agent chap is going to give me a recipe for some stuff which I will forward to him. It's made out of tomato pits, and oil from boxes of sardines, and a few other mercenary

Heloise Wins Movie Beauty Contest and Relates Adventures in Film World to Her Friend Margie—She Will Write a Letter Every Week

ingredients. He said that it had so much power to it, that it would make little Eva do an about-face and throw the floating ice at the pursuing bloodhounds. Ain't he jovial, Margie?

So Harold was over to call on you, was he? Well, Margie, I don't mind. If a fellow wants to make a fool of himself over a girl I'd be the last one in the world to stop him. He's one of these romantic plenipotentiaries that can adapt themselves to anybody's front stoop until curfew tolls. I suppose you feel kind of sore, though, Margie, to have him pull out his watch to see what time it is and have you see my picture inclosed therein. There are a lot of those kind of hopeless loves in the world, Margie.

But laying all kidding to one side, Margie, I don't think there's a thrill left in the world for me, as far as love, heartaches, and so on goes. Oh, yes, Margie, I guess it really

guess this game isn't really what it's cracked up to be, but you know, Margie, as well as all Weehawken, that I have a certain loftiness to my character that is very much against the true feelings of my heart. Take a tip from me, Margie, you must be always patient and keep them at arms length. That's the whole thing in a nutshell, Margie.

As I wrote you, Margie, this press agent fellow (I forgot to tell you his name, which is Al Glumm, only of course I call him Al), asked me to take an evening with him on the Ship. Now, Margie, I know you are shocked, but tie a can to your feelings as this ain't as black as the printer's ink makes it. The Ship ain't one of those Hudson River joy-line arks. Oh, no, Margie, it's a cafe where you go in and trip the light fantastic and woo Terpsicore as it were—listening to jazz virtuosos and mingling eyelashes with your dashing escort in the Styleplush scenery.



"Margie, this is one of Hal Roach's big busses taking his *Vanity Fair* Maids out on location"

would thrill me to walk down Broadway and have all my clothes drop off. You see how broadened I'm getting, don't you, Margie? I'm getting what they call "continental." That's what they called Washington's soldiers in the war, and is Grecian, meaning "fearless." On the other hand, Margie, I am trying to remain the same sweet girl and not have my head turned

To One Side or the Other

Well, Margie, I guess you are dying to hear the way I am being sashayed around and having money spent on me and countless suitors dancing gay attendance. This press agent gink is still hanging around and hasn't even got fresh yet. I

Of course, Margie, I got all dolled up for the occasion as I wasn't going to have Mary Pickford come in and not see me at my best. By the way, Margie, it's quite a coincidence about Mary and I and Doug all arriving here at the same time. Between you and me, Margie, I guess that woman is just a little bit afraid of the big splash I'm going to make out here.

Well, anyway, Margie, the press agent fellow, Mr. Glumm—Al I mean, blows around for me in a swell buss. I think it was a Stewart six, as that's what it said on the speedometer. Anyway, Al steps on the spark plug and off we goes for the Ship. It was a grand night and we certainly ate up them grand Californian roads. Al says to me to keep

watch going through Hollywood, as they had minions of the law scattered hither and thither in a wily manner to catch anybody that was going anywhere in too much of a hurry. He said that was the only part of the Volstead act that was enforced out here. You see, Margie, I am getting a smattering of law at the same time. As we sped down Sunset Boulevard, Al says, "Look around, I thought I lamped some guy behind that tree with a motorcycle." Well, Margie, I looked around, and sure enough he was followed, but it was nothing to be alarmed at, so I said nothing, not wanting Al to think I had the timidity of the hare.

"Look around again," says Al, and just as I bent my neck a real cop pulls up and tells us to cease the engines. He took Al's number and laughed sardonically and then waved us an adieu.

Al Turns to Me and Says

"What's the matter, kid, did you have part of the desert in your eyes?"

"Oh, no, Al," I answers, "I saw him all the time."

"Well, then," Al says, "why didn't you tell me to cease the engine?"

"Why," says I, undaunted as yet, "how was I to know it was a real cop? I've seen so many queer things here that I thought it was a Rolin Comedy cop going home from the studio to his family." I thought that would get a laugh out of him, Margie, but Al is one of those kind of gents that don't want to show he has a live-one handed to him. He just sort of gritted his teeth, and I guess he did same to keep from laughing out loud at my wise crack.

"This is a great place we are hieing to," said Al, after he had decided to cut out the snapping on his lip, "there's nothing like the Ship."

"Yes," I said knowingly, "I suppose it's just like the Hurricane Deck on the Majestic Roof in New York. I just love it up there with the tang of salt in the air." You see, Margie, that's what comes of reading ads.

"Nope, it isn't like that at all," says Al, sore that I was so wise.

"Well, then," says I, displaying the stolidity of an elder, "I'll bet it's just like the Pirate's Den down in Greenwich Village."

"Well, you're getting closer," says Al with a dry yawn, "only you see an American at the Ship oftener." Now, Margie, I don't think that was so funny, although you probably do, but I guess Al meant it so, so I give him the benefit of the doubt and emitted a slender snicker, which must have pleased him, as he went faster.

Al had told me that Saturday nights the Ship was jambed with celebrities and I began to wonder whether we were going to stand up or sit down. Al said not to worry as he had made reservations. I thought of a wise crack, so I said: "Did you reserve a hammock?" You see, Margie, that's what comes of being friendly with sailors. I was going to show Al that I was a kid with sea-lore at my digit's ends. "No," he pipes back at me, "we sits at a table, kid."

(Continued on page 530)

"39 EAST"

Realart Presents Constance Binney in Stage Success

Adapted by Kathryne Stuart from the play by Rachel Crothers. Directed by John S. Robertson. Released by Realart.

Penelope Penn.....	Constance Binney
Napoleon Gibbs, Jr.....	Reginald Denny
Mrs. de Mailly.....	Alison Skipworth
Mrs. Smith.....	Lucia Moore
Miss McMasters.....	Blanche Frederici
Sadie Clarence.....	Edith Gresham
Myrtle Clarence.....	Mildred Arden
Count Gionelli.....	Luis Alberni
Dr. Hubbard.....	Albert Carfoll
Timothy O'Brien.....	Frank Allworth

Rachel Crothers' charming stage comedy which proved a great success on Broadway last year, with Constance Binney in the leading role, has been excellently filmed by Realart, with the delectable Miss Binney in her original part of Penelope Penn.

The story opens in the country home of a poor preacher, whose eldest daughter, Penelope, eager for a visit to the big city, finally succeeds in getting her mother's consent to go.

She leaves home and finds a room in a New York boarding house "39 East," where she meets a number of typical boarding house characters. After a long and futile search for choir work she secretly accepts a minor part in the chorus.

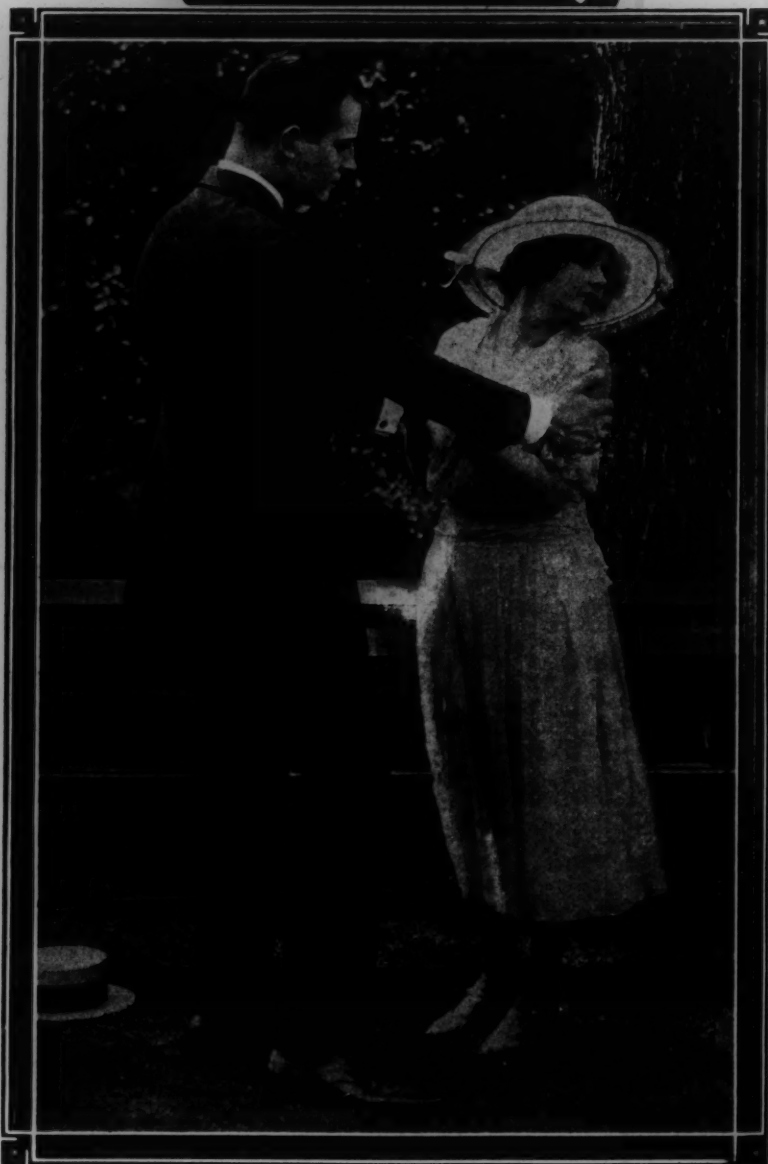
Napoleon Gibbs, Jr., boarding in the same house, becomes interested in the proud little country girl, and on several occasions defends her good name in the face of a volley of criticism from other women boarders who are scandalized by the late hours kept by the little stranger.

Penelope, having understudied the leading lady in the show, finally gets the opportunity to fill her role for an evening and scores a complete triumph with a remarkable exhibition of dancing.

Napoleon, glorying in her instantaneous success, waits to greet her at the stage door in vain, while the show manager, suddenly infatuated with his dainty "find," escorts her home. Thereafter follows a little quarrel between the lovers, concerning the unwelcome third party, but things clear up, and the fadeout shows Napoleon and Penelope, his "leading-lady-to-be," in hearty embrace.

Constance Binney is delightful in the role of Penelope. JOVIE.

Constance Binney in her nighty in "39 East" (Realart) sits down to think things over (left)



(Above) A park bench is generally considered an excellent starting point for a romance, but Constance Binney seems to think otherwise about the matter

At the right, Napoleon Gibbs undertakes his campaign in a manner that his famous namesake would never have thought of—the kid-glove method



"HONEST HUTCH"

Will Rogers Scores in Wholesome Goldwyn Play

Adapted from a story by Garret Smith.
Directed by Clarence Badger. Released
by Goldwyn.

Honest Hutch.....Will Rogers
Mrs. Hutchins.....Mary Alden
Ellen.....Priscilla Bonner
Thomas Gunnison.....Tully Marshall
Hiram Joy.....Nick Cogley
Thomas Gunnison, Jr.....Byron Munson

This newest of the Will Rogers pictures to the Goldwyn list presents the comedian in a new role but one which he enacts with high credit and distinction. Sans sombrero, sans horse, sans lariat, sans gun, in fact minus all of the embellishments and accoutrements of the cowboy, Will Rogers stands pat in a role that is more of the type of "Lightnin'". As "Hutch" Rogers is a lazy, unkempt, goodnatured head of a hungry family that is kept together, body and soul, by the hardworking, patient wife of Hutch's. The unearthing

or rather takes an option upon land owned by his common enemy—old bewhiskered jealous Gunnison, splendidly played by Tully Marshall.

His crops bring him a thousand dollar bill. He hears that the hidden money is the identical haul that robbers have made in the Vicksburg (Mississippi) bank, so he plans a getaway to Mexico where he dreams of spending the buried treasure. He unearths the hidden box. There's no money. Just a note saying that the robber saw him hide it and then helped himself to the contents after Hutch had gone away from the spot. Hutch becomes ill. Then he is notified that the Gunnison land will bring him \$10,000. Hutch recovers immediately. Then shows his wife that he still has a wonderful affection for her. But he makes up his mind that he will keep up the good work that was caused by a fortune that he had but didn't have, a paradox but one that works out good fun and establishes a moral.

Will Rogers, the hero of Goldwyn's "Honest Hutch," is flabbergasted at the sight of so much filthy lucre all at once



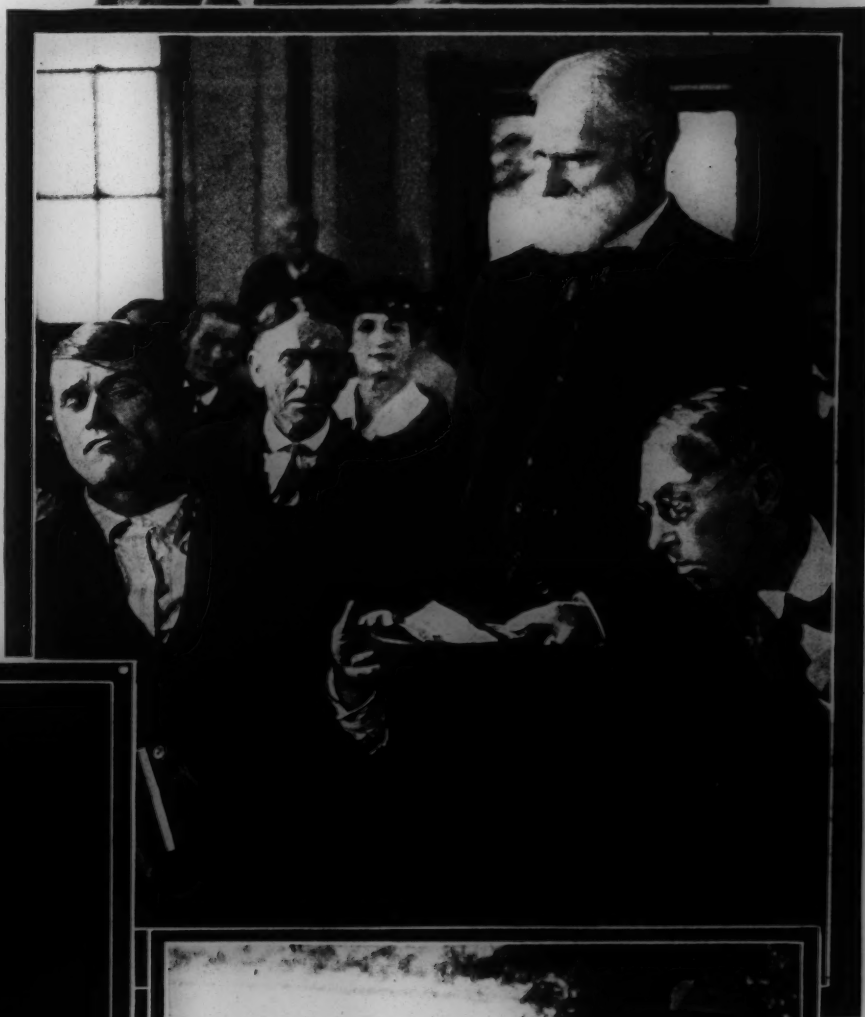
(At the right) Will Rogers doesn't care how much he puts in the collection plate. "Zip," goes a bill

of a box of \$1,000 bills causes a reformation.

Well, Old Hutch hides the box underground beneath a little bush that Hutch designates as the "money tree" and then prepares to get the right kind of an alibi for the presentation of the money without causing his arrest. He cuts his own hair, combs it and perks up in divers ways, buys a new hat and even goes to church with the family. He goes to work, honest downright labor, plowing and raising a crop that eventually has its profits. He buys

(Below, right) Will Rogers is just digging around. He doesn't expect to find anything, but—oh, boy!

(Below) Priscilla Bonner, who adds the necessary touch of beauty and romance to "Honest Hutch" (Goldwyn)





(Above) Try as he will Fatty Arbuckle in "The Round Up" (Paramount) cannot make his new clothes meet

(Across the page) Fatty Arbuckle as Slim Hoover, the goodnatured sheriff

(Below) something seems to have got on Slim's nerves. He is loading his gun in a business-like way. Perhaps it is because he sees—

Tom Forman taking Mabel Julienne Scott in his arms with an expression of adoration over the faces of both of them, and he does not approve of the group



"THE ROUND UP"

Paramount Film Has Fatty Arbuckle in New Role

Adapted from the Edmund Day play by Tom Forman. Directed by George Melford. Star, Roscoe Arbuckle by arrangement with Joseph M. Schenck. Released by Paramount.

Slim Hoover.....Roscoe Arbuckle
Jack Payson.....Tom Forman
Dick Lane.....Irvin Cummings
Echo Allen.....Mabel Julienne Scott
Polly Hope.....Jean Acker
Uncle Jim.....Guy Oliver
Parenthesis.....Lucien Littlefield
Sagebrush Charlie.....Fred Huntley
Buck McKee.....Wallace Beery
Josephine.....Jane Wolfe
Chinese Boy.....George Kuwa

"The Round Up" as presented by Roscoe Arbuckle and supporting cast appears just what the film doctor should have ordered as the inaugural feature subject for the celebrated Fatty to bow as a legitimate star in a legitimate comedy drama. It's Arbuckle's premiere as a comedy purveyor of screen fun along more serious lines, with the custard pie, the slap stick and the inflated bladder missing.

Leaving Arbuckle out of the picture the fans get their money's worth in the tense dramatic action that is finally sustained, thanks to the bully good acting of Wallace Beery as the villain, Tom Forman as the hero, Irving Cummins as the unfortunate Dick Lane and Mabel Scott as Echo Allen, the feminine prize for which the stalwart leads of the film are trying to win by methods best known to zealous lovers. What an ugly villain Beery makes of Buck McKee! It is one of the big features of the film.

But Arbuckle has a happy role as the fat, goodnatured Slim Hoover, sheriff, who is a howling success as a gun-fighting, cool headed sheriff but is a terrible failure as a lover, plighting his troth at the shrine of a comely blonde in a manner that causes wholesome laughter.

Arbuckle has some big scenes and does exceptionally well, and the direction is high class. There is a well-arranged and capitably enacted comedy scene when Arbuckle tries on the new swell duds that he is to wear to the wedding of Jack and Echo and they fail to connect, for

the pants are too tight to allow the rotund Sheriff to stoop with ease, so he discards them and returns to the old corduroy outfit.

There is plenty of dramatic action and all kinds of fights, with even a cavalry charge upon a band of Apaches who are surrounding Jack Payson and Dick Lane in the desert, led by Buck McKee.

Naturally the villain gets his deserts when lead is pumped into his body and he clears up the charge of



murdering an express agent that has fallen upon Jack Payson. Everything ends fine and dandy for all hands except Fatty—Slim to be more explicit—who not only has his audience "walk out on him" when telling of his wondrous deeds in the big fight, but admits laconically that "nobody loves a fat man."

The part as a whole is true to the best traditions of Arbuckle's comedy genius, though the entire character of the production is far off the path of what he has done previously. It is, however, a most welcome change and marks a decided advancement in the work of the popular comedian.

VANCE.



"MILESTONES"

Goldwyn Production of Famous Play Finely Done

Adapted by Louis Sherwin from the play by Arnold Bennett and Edward Knoblock. Directed by Paul Scardon. Released by Goldwyn.

John Rhead.....Lewis Stone
Gertrude Rhead.....Alice Hollister
Emily Rhead.....Gertrude Robinson
Sam Sibley.....Harvey Clark
Rose Sibley.....Mary Alden
Nancy Sibley.....May Foster
Ned Pym.....Gerald Pring
Arthur Preece.....Boyd Irwin
Lord Monkhurst.....Gerald Pring
The Hon. Muriel Pym.....Correan Kirkham
Richard Sibley.....Lionel Belmore
Thompson (butler).....Carroll Fleming
Young Lord Monkhurst.....Gerald Pring
Richard Sibley, Jr.....Jack Donovan

It required a good workman to prepare "Milestones" for the screen.

It was absolutely necessary that a first class director—one who was skilful, artistic and thorough should direct "Milestones."

It happened that the casting was superbly done, for each player handles his role capably and effectively and also makes the necessary changes to denote the passing of the time.

The story runs through three periods, 1860, 1885 and 1910, with the first period starting with the personal clash between old Richard Sibley and the younger John Rhead when the latter declares that a new era has arrived when iron ships will be used. Of course there's a pretty

romance, with Rhead eloping with Sibley's daughter.

Then the next period has John Preece showing his new discovery—steel and which process Preece avers will result in ships being made of steel instead of iron. Of course Rhead pooh-poohs the idea and there is another love angle which has family tree connections that date back to the first period.

In the third period the death of old Lord Monkhurst removes just the obstacle to permit the unhappy Muriel to marry the man of her original choice, John Preece, with general happiness reigning throughout the Rhead, Sibley and Preece families.

The story is prettily told, with the characters splendidly acted. VANCE.

Age brings only gentleness to John and Rose Rhead in "Milestones" (Goldwyn)



Above, Lewis Stone as John Rhead in Goldwyn's production of "Milestones," studies a picture of the much discussed new wooden ship

Romance in the olden days as typified by the scene at the left, was a matter of sentiment—but the little group at the right shows that love-making like everything else has shown progress



"HER HONOR THE MAYOR"

Eileen Percy Starred by Fox in Comedy Drama

Adapted by Denison Clift from the play by Arline Van Ness Hines. Directed by Paul Cazenove. Released by Fox.

Julia Kennedy.....Eileen Percy
Frank Stanton.....Ramsey Wallace
Boss Jerry McGrath.....Charles Force
Buddy Martin.....William Fletcher
John Martin.....Edwin Booth Tilton

For some time now pretty little Eileen Percy has been attracting attention by her work on the screen, and many of her admirers have waited more or less impatiently for the time to come when she should be elevated to the rank of stardom. That time has now come. William Fox recognizing her capabilities as shown to good advantage in recent productions from his studios has taken the step, and Miss Percy is now the star of her first picture, "Her Honor the Mayor."

In these days of the recent passage of the Nineteenth Amendment, the story of "Her Honor the Mayor" is particularly timely. It deals with a girl who is elected mayor of a little city in direct opposition to the politi-

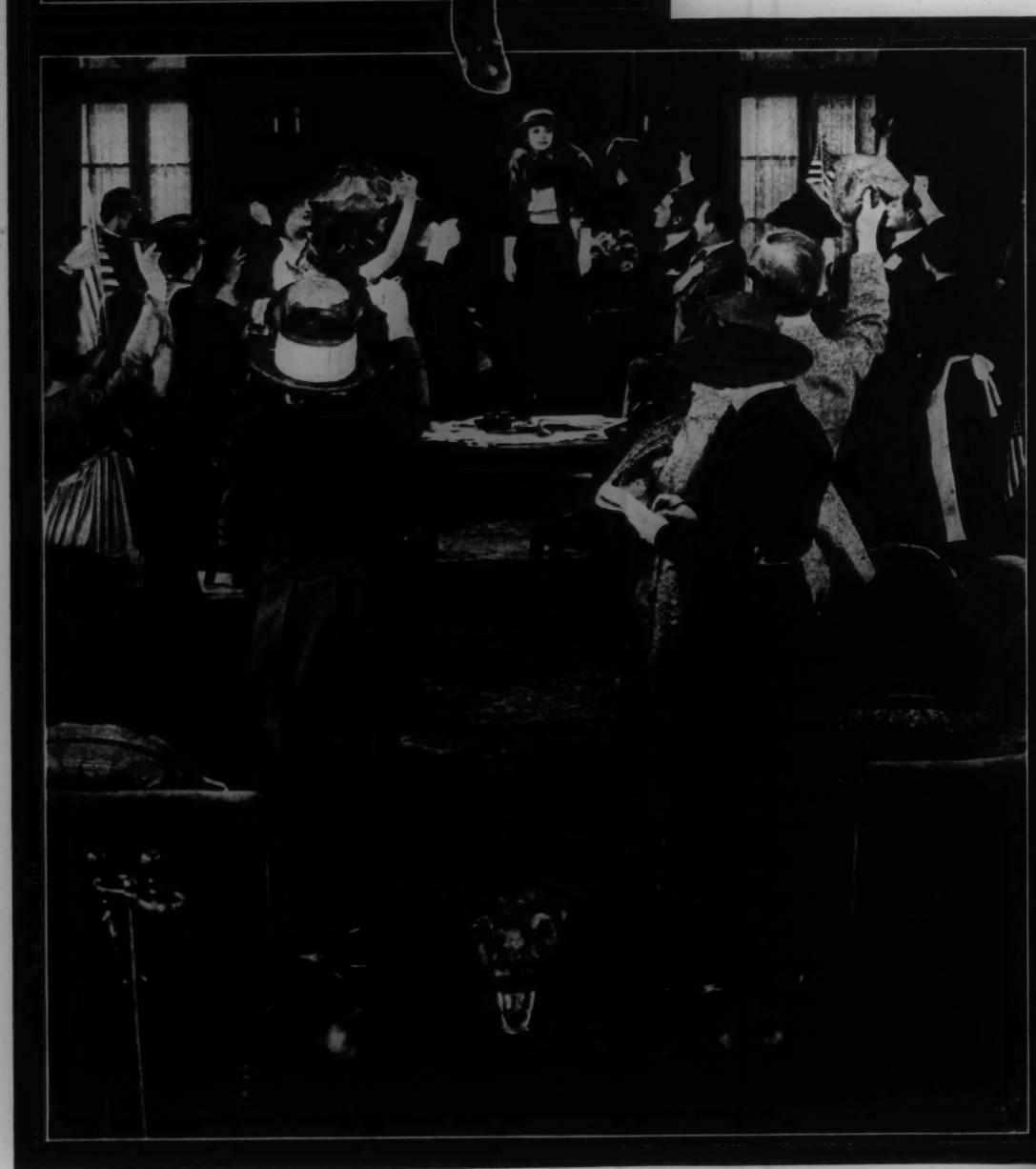
cal boss as well as of the District Attorney, a thoroughly honest and conscientious public servant, who simply does not hold with women in politics. So Mayor Julia has her dainty hands full trying to run things her own way.

She makes things even harder for herself by introducing into her household a girl who has been wronged and is the mother of a child. This brings down on her head all the scandal that the corrupt political ring can manage and that is a good deal. Then too her own nephew whom she has adopted becomes the center of a lot of agitation. The child's father has been branded years before as an embezzler, and is still at large, and the big boss tries to use this fact to make Julia come across with the contracts he is desirous of turning to his own profit.

He is especially anxious that the new school building which is being planned should be erected on his own land, and he is willing to go almost any lengths to achieve this end. But Julia is adamant. At the psychological moment she springs the fact that big boss himself has served a term for crooked manipulation of public money.

But all poor Julia's troubles do not arise from his opposition. The District Attorney is determined to hunt down the man who has wronged the girl whom Julia has befriended and also to bring to justice the embezzler father of young Buddie, Julia's nephew. This Julia also succeeds in stopping by the happy accident of falling in love. She and the District Attorney come to the best of understandings which promises to culminate in matrimony. KELLEY.

Eileen Percy looks with admiration at the bronze warrior and wonders how it's done!



At the top of the page, Eileen Percy as the first mayoress in her town is decidedly pleased with herself in "Her Honor the Mayor" (Fox)

(Above) So much wild enthusiasm greets the little lady-mayor that even the fur rug is moved to open its mouth and join in the cheers



THE WEEK'S BROADWAY PICTURE SHOWS

THE RIALTO

Good Program Surrounds Constance Binney Picture

There are few uninteresting moments to the onlooker during the run-off of the bill offered at the Rialto this week. The screen version of Rachel Crother's comedy success, "39 East," is the headliner, with the delightful *Constance Binney* in her original role of Penelope Penn, supported by the same cast which contributed so much to its recent stage success. The story is that of the little country girl who drifts into New York to seek fame and fortune, and through her exceptional talent finally wins her way to stardom before the footlights.

Hugo Riesenfeld and *Lion Vanderheim* alternately conduct the orchestra, playing selections from "Aida" as the overture.

A color scenic rightly called "A Painter's Paradise" takes us on a tour of Brittany's fishing villages, showing some wonderfully picturesque country throughout.

An exceptionally enjoyable violin selection was rendered by *Sascha Fidelman*, who played the "Polonaise" with delightful expression.

The Rialto Magazine showed a snappy reel of current news pictures, including the "Water Sports at Manhattan Beach, the election of General Obregon as President of Mexico, the visit of the Spanish warship and other items of interest.

A Christie comedy entitled "Don't Blame the Stork" reeled off some howling scenes. It concerns a bachelor returning home rather "tipsy" from his farewell "bach" dinner and finding a lost infant on his stoop, which he fondly brings into his home. When the mist rises from his cloudy brain on the following day he finds himself at a loss to explain to his bride-to-be how he came by the cherub. The result is a broken engagement and a new love. While his wedding is in progress the baby's real mother rushes in and everything ends in a blaze of sunshine. A soprano solo by *Grace Hoffman*, who sang an aria from "La Traviata," was well received.

The usual organ solo concluded the bill, *John Priest* playing the *Marche Pontificale* for the finale.

JOVIE.

THE CAPITOL

Pleasing Musical and Film Program

It is worth a dollar or two of any man's money to hear that Capitol orchestra play. It is worth another simoleon perhaps a "smacker" to sit in that huge playhouse and hear the soothing, sweet refrains from that wonderful pipe organ.

This week both the orchestra and the organ have plenty of work mapped out for them and they both come up to all expectations. *Erno Rapee*, who stepped into the directing shoes of *Nathaniel Finston* and found a hard task designated through *Finston's* hold upon his Capitol audiences, is fast winning great popularity at the 51st and Broadway corner. The Sunday afternoon audience applauded him enthusiastically when his

Constance Binney at the Rialto—Capitol Has Jewish Holiday Music—Charles Ray at the Rivoli—Lionel Barrymore at the Strand

capable band of musicians had done a corking fine job of playing "Scherzade" (*Rimsky-Korsakoff*) as an overture.

What is not only a timely presentation but is one of the prettiest and most pleasing musical numbers yet staged at the Capitol was Unit No. 2 Invocation and Kol Nidre which was impressively staged, bearing out the Jewish traditions so faithfully embodied in the symbols characterized. Not only are the orchestra and Capitol soloists called upon to make memorable and effective this number but *Helen Scholder*, cellist, who made a fine impression with her music last week, plays a cello solo that was noticeably pleasing. The vocal assignment for this unit is excellently handled by *Marie Stapleton Murray*, *Melanie Verbouwens*, *Sudworth Fraser* and *Bertram Peacock*, each attired in the grab befitting the Hebrew religious atmosphere.

Unit No. 3 is "Trouville Where Paris Plays," a Prisma Production that shows some interesting views of the famous Parisian resort and beach in all its glory.

arrangement by *Mlle. Gambarelli*, *A. Oumansky*, *Eugenie Craige* and *Doris Niles*. A pretty feature.

One of the funniest films of the year is the *Harold Lloyd* subject, "Get Out and Get Under" that had the audience laughing long and loud. The Grand Organ offered a special arrangement that included improvisations on the theme of "Honest Hutch," the locale being Mississippi, the number being designated "Down South" (*Myddleton*) VANCE.

THE RIVOLI

Main Interest Centered in New Charles Ray Film

As *Charles Ray* is unquestionably a big favorite wherever photoplay subjects are discussed or shown it is only nature to believe that he is the real "draw" at the Rivoli Theater. He is the star of the Paramount subject, "A Village Sleuth" which Sunday evening finely entertained both the young and the old present.

The music also enhances the value of the program which has some pleasing film features as well as the



Will Rogers in "Honest Hutch," his new Goldwyn picture now at the Capitol, gives a piece of valuable advice

Unit No. 4 was a ballet solo, "The Moth And The Flame," that was airily and gracefully danced by *Mlle. Gambarelli* with a most timely musical accompaniment by the orchestra, excerpts being played from "Voeglein" and "Erotik" (*Grieg*).

Unit No. 5 was the Capitol News; a feature always depended upon to contain unusual interest as well as lively airs played by the orchestra.

Unit No. 6 presented *Marie Stapleton Murray* singing "The Bird Song" from "I Pagliacci" (*Leoncavallo*) with the orchestra playing a superb accompaniment. There was a special staging of the number, with *Miss Murray* showing her voice to be in splendid condition.

After the *Will Rogers* feature Unit No. 8 was a ballet entitled "L'Au-tomme et L'Hiver" (*Glazounow*) that was arranged by *A. Oumansky* and was portrayed in terpsichorean

chief attraction, the *Charles Ray* picture. The overture is "Fra Diavolo" (*Daniel E. F. Auber*) which has a musical interpretation by the Rivoli orchestra that is unusually good. "Tropical Nights" is a Bruce Educational Scenic that is not only interesting and educational but undeniably entertaining.

A pretty little dancing number is offered by *Vera Myers*, *Joan Elton* and *Paul Osgood* which was excellently executed. The terpsichorean offering was conceived by *Mr. Osgood*.

The Rivoli was of its usual current interest, with some foreign and local views that were kaleidoscopically presented to the interest desired.

An effective musical number was "Oh That We Two Were Maying" (*Ethelbert Nevin*) which was rendered in good voice by *Almajane Willday* and *August Verner*.

The Ray film held up its part of the entertainment splendidly, and a Paramount-Mack Sennett comedy, called "Don't Weaken" contained its usual quota of fun-producing "bits."

The organ solo was "Humoresque" L'Organo Primitivo (*Pietro A. Yon*) (toccata for fluto) that was finely played by *Prof. Firmin Swinnen*.

The Rivoli orchestra always handles itself with skill and precision yet the audience always seem to sit back and thoroughly enjoy that beautifully toned pipe organ. VANCE.

THE STRAND

"Master Mind" Dominates Superior Bill

The combined force of a gripping plot and the compelling magnetism of the name "Barrymore" drew a record-breaking crowd to the Strand last Sunday. To follow a master actor of *Lionel Barrymore's* type through the interest-absorbing scenes of "The Master Mind" is to entirely lose all consciousness of self, surroundings and time.

Lionel Barrymore handles the difficult role of the master mind with the supreme artistry that has become traditional with the Barrymore family, plus the conviction that his own virile manliness always lends to forceful characters.

The unjust electrocution of "The Master Mind's" youthful brother for a crime he never committed, moves *Henry Allen* (*The Master Mind*), a metaphysician and lawyer, to swear vengeance.

In place of the usual grand opera overture, the Strand Symphony Orchestra renders some delightful selections from *Friml's* "Firefly," tripping through its shimmering firefly themes with a delicate and gracious touch. A pretty finale was provided by the singing of *Giannina Mia*, by winsome *Estelle Carey*.

The Strand Topical Review glimpses Cox as he embarks on a campaigning tour; a look-in at the Dempsey-Miske boxing bout; a view of the much-discussed \$15,000,000 "Leviathan" the latest importation from Germany: paper clothes for Pa, Ma and Little Billy for the lump sum of \$5.00; a snap-shot of the reclaimed British battleship "Vindictive," which was sunk during the war; tests of the new 8-inch Howitzer; the "make-up" handshake of Senator Harding and General Wood, formerly political rivals; and views of the Olympian games.

Another one of those delightful little animated cartoons, by *Max Fleisher* that take one back to fairy-tale days, is shown.

Another highly pleasing number on the program is the vocal duet by *Raoul Romito*, tenor, and *Fernando Guarneri*, baritone, a rendition of Verdi's *La Forza Del Destino*, sung with brilliance and feeling.

One long sustained laugh is provided by *Harold Lloyd* in "Get Out and Get Under," a filming of the joyous "woes" that come to a young man who comes into the proud ownership of his first "divver."

The Strand organist terminated the program with several appreciated selections from Verdi's "Rigoletto." ELITA.

"CIVILIAN CLOTHES"**Paramount Stars Meighan in After-War Romance**

Adapted by Clara Beranger from the play by Thompson Buchanan. Directed by Hugh Ford. Released by Paramount.

Capt. Sam McGinnis... Thomas Meighan
 Florence Lanham... Martha Mansfield
 Mrs. Smythe... Marie Shotwell
 Carter Dumont... Frank Losee
 Billy Arkwright... Alfred Hickman
 Mr. Lanham... Warren Cook
 Mrs. Lanham... Maude Turner Gordon
 Dodson, the butler... Albert Gran
 Mrs. Arkwright... Isabelle Garrison
 Major-General Girard... Halbert Brown
 Elizabeth Lanham... Kathryn Hildreth

"Civilian Clothes" almost sends into the discard that old axiom "Clothes make the man," by showing just how they can unmake the man—if he'll let 'em.

The heroine of "Civilian Clothes," Florence Lanham, played with pleasing artlessness by Martha Mansfield, was reared in luxury and steeped in racial pride, until the advent of the Great War, when she enlisted as a Salvation Army Lassie. She is saved from Boche fire by Captain McGinnis (the dashing Thomas Meighan) who proved so irresistibly debonair in his khaki uniform that the incognito society girl married him. But war being no respecter of weddings, called the groom to duty. His identification tag is found on the battle field and he is reported dead.

After the war, the young widow, fearing her society-bred parents, decides to keep her marriage a

secret. While she is debating whether or not to marry Billy Arkwright, a "good catch," McGinnis comes to life in civilian clothes. The film does not make it plain whether or not the flagrant bad taste displayed by McGinnis's sartorial get-up is genuine or simulated. But at any rate Mrs. McGinnis spurns the civilian McGinnis. With an intuition that does not accord with his plebeian notions about clothes, McGinnis senses the nobility that lies beneath his wife's snobbery and determines to awaken it by a "lesson in democracy." So he applies for a job as family butler in his wife's home.

Major-General Girard arrives on the scene and interrupts McGinnis' game of butling by revealing the fact that he is a war hero.

Convinced that she has been a snob, the penitent wife makes overtures to her now well-dressed husband, only to be gently but firmly rebuffed. Then a surprising thing happens, Mrs. McGinnis spoils a perfectly good ingenue role and a corking good plot by boldly planting herself in Friend Husband's bed. But even that unladylike climax doesn't spoil the acting of a well-selected cast.

ELITA.



(Left) Thomas Meighan as the hero of Paramount's "Civilian Clothes"

(Below, left) All good stories should end just as this one is ending

(Below, right) A butler has easy access to the family's precious treasure



Little Trips to Los Angeles Studios With Ray Davidson

A REPORT is out to the effect that the Sam Rork-Eugene Roth combination is planning to build a studio. Rork, until recently, was at the head of the Katherine MacDonald film activities. Charlie Hutchison, serial daredevil, and his wife, professionally known as Edith Thornton, are touring the Yosemite.

Carmen Davis, one of the sirens in Frank Dobson's act, touring the Orpheum, left the show here to enter pictures. Mack Sennett take notice!

Bernard Durning is back in L. A. after starring in two pictures for Selznick.

It Is Believed

that the actor will turn his attention to directing features.

Andrew Callaghan, sponsor for Bessie Love, is here. Accompanying Callaghan to the coast was Arthur Berthelet, who is to direct Bessie Love.

All the brilliance of a New York first night was not in it compared to Madame Nazimova's personal preview of "Madame Peacock," given for the benefit of the family of the late Eugene Gaudio, cameraman. Doug and Mary were there, as were Anita Stewart, Mary Miles Minter, May Allison, Colleen Moore, Charles Meredith, and hundreds of other famous film stars. The picture is far the greatest thing that the exquisite actress has done.

The Special Pictures Corporation has taken over the Jesse D. Hampton studios on Santa Monica Boulevard. Hampton will move his outfit over to the new Robertson-Cole studio.

Scott Dunlop, Fox megaphonist, has started shooting on "The Iron Rider," by Frank L. Packard, author of the famous "Miracle Man."

It has been definitely announced that H. O. Davis, former Triangle chieftain, will not manage The Associated Producers. J. Parker Read, Jr., has made it plain that Oscar Price will remain president and F. B. Warren, general manager.

The New York bug is at it again. Madge Tyrone, scenarist for Louis B. Mayer, has gone east for her employer. H. J. Roberts, of the Special Pictures Corporation, also has departed for the Metropolis. Ditto Benjamin Prager, head of the Mayflower, who has been looking over the studios for a month.

The following notice

Was Sent Out

by Bayard Veiller, head of the Metro scenario department: TO MEMBERS OF THE SCENARIO DEPARTMENT: ALL TEETH MUST BE EXTRACTED BY SEPTEMBER 1. According to Veiller, teeth are not essential to the success of a scenario writer. It seems that every day one member of his staff sneaked off to visit the dentist, and the scenario chief got so tired of this that he ordered all teeth extracted by the first of the month.

Victor Schertzinger, musician-director, is going to visualize "The

Concert" for Goldwyn. Being a musician, Vic ought to get every bit of a music master's temperament into the picture. Lewis Stone will play the role he did here at one time on the legitimate stage. Raymond Hatton is also in the cast.

Michael Gore just got through an extensive trip over the territorial theatrical holdings of the Gore Brothers and Sol Lesser. It took Gore one month to visit the chain of thirty theaters.

Paul Powell, who directed Mary Pickford in "Pollyanna," leaves shortly for London to direct a series of pictures for the Famous Players-Lasky outfit. After all, Lasky's trip abroad had some significance.

News Note: Nazimova left for New York.

Wilfred North, until recently production manager of the Vitagraph studios in Brooklyn, has come west to act

In the Same Capacity

over the local lot. Chester Bennett, in the future, will do nothing but direct Earle Williams.

Which reminds us that Jean Paige has arrived to film "Black Beauty" for Vitagraph. David Smith is directing.

Oliver Morosco isn't here yet, but he has been expected any moment for the past month. Upon his arrival work will start on the Oliver Morosco screen productions.

Wyndham Standing, the popular leading man, is assisting the Gamut Club in organizing a dramatic section.

Edith Roberts has returned to Universal to film "White Youth," under the director of Norman Dwan.

Gareth Hughs attached his John Doe to a long-term contract with Metro. He will be a star. Just now he is appearing with Viola Dana.

The Booth Tarkington "Edgar" series will be continued at Goldwyn despite the fact that vacation days are over. The company has seen to it that very capable teachers have been provided to instruct the children four hours daily.

As said before, everybody likes to see the other fellow promoted. Frank Lloyd will, in the future, produce Frank Lloyd productions for Goldwyn. The first will be Leo Dittichstein's popular comedy "The Great Lover."

The likeable Will Rogers and James Whitcomb Broucher, the noted pastor and humorist, clashed in a debate before the local Advertising Club. The question was: Resolved: That cowboys have done more for humanity than preachers. Rogers, of course, had the affirmative. When the debate was over, and it came time for the judges to decide, there was a great commotion. One judge was for Rogers, the other for Broucher, and the third said the debate was a draw. Both speakers wanted to give the honor to the other, but neither would accept. Finally it was agreed to hold an-

other debate some time later on.

May Allison is going to request that the title of her next picture be changed to "Elimination." "First," said the star, "I appear in the modest attire of a convent girl, then in an abbreviated evening gown, later in a Scotch kiltie, and then as Diana. And you know what she wore."

Stuart Paton has completed his first picture for his old love—Universal. In this Eva Novak makes her debut as star of the stellar magnitude.

Hallam Cooley is on a belated honeymoon. Two years late, in fact. The actor was busy in pictures, so it is said when he had the knot tied and didn't have

Time for a Honeymoon

Better late than never!!

We wonder what all the delay is about in starting Doris May off as a Thomas Ince star. Doug MacLean has made a couple of pictures, but not a word about Miss May. Everybody agreed that the MacLean-May team was the best ever. It was broken up with the announcement that both were to be independent stars. Miss May is Great. We would like to know what Ince has up his sleeve?

Truman B. Handy, the publicity representative de luxe, blew into town the other day from New York with the information that he is now a full-fledged screen author. Now we can expect some real pictures during the next year!

Eddie Polo has the traveling bug again. Europe, says he, is next in line.

Harry Carey and Val Paul, his director, had to go back to Arizona for some retakes. Considering the fact that its 100 degrees in the shade in that place Carey must have a grand time there.

Fred Thompson, world famous athlete and hubby to Frances Marion, is in the cinema ring.

Monroe Salisbury has gone east with his picture, "The Barbarian." While he's away Reed Husted, the poet-author, will

Do the Continuity

for his next release. Donald Crisp will lend a hand.

Some gossip. Ed Sloman is to direct more Jack London Specials for Metro. Frank Borzage has purchased a huge chicken ranch. Not the Fox Sunshine kind. Hampton Del Ruth has started a comedy concern of his own. Bessie Love is vacationing some more. Ida May Park is doing the continuity of her next.

Maurice Meyers arrived from the Metropolis to join the local association of American Treadors. He will throw the bull for the Kinema Theater and Sol Lesser enterprises.

It's going to be all the rage again! What? "Forty-five Minutes From Broadway," of course. When Charles Ray's picture by that name is released, Maurice Richmond, the music publisher, is going to thrust a new edition of the once popular



Alice Lake "at home" in her half-constructed dressing-room at Metro's Hollywood studios. She is telling Jerry Sundin about the wicker furniture she is going to put into it

song on an unsuspecting public.

The movies are in politics. Katherine MacDonald, at the request of Al Jolson, goes to Marion, O., shortly to call on Senator Harding. And we bet that Katherine isn't even a registered voter.

Hugh Ryan Conway. No, that name won't do at all now. For no longer is Conway to be a director—he's going to be a star. So hereafter it will be the usual Jack. He will play the chief role in "The Killer," a Benjamin Hampton feature. Howard Hickman will handle the megaphone and Jack will lend a little assistance.

Everybody wants publicity these days. Chief Home of the Los Angeles Police force wrote a letter to the California theater, telling how wonderful H. H. Van Loan's "The Great Redeemer" was. Naturally all the papers printed the letter.

The Bobbed Hair Club

is open to members at the Metro establishment. Those already enlisted are Viola Dana, May Allison and Alla Nazimova.

There's an awful lookin' bunch hangin' aroun' the Tournour studio. Reason: All the players—meaning masculine ones—had to shave their heads for parts in "The Last of the Mohicans," a production said to be directed by Tournour.

Ruth Roland's serialing again. The new one is "The Honeymoon Quest." Scenarization was made by Burke Jenkins.

Everybody likes to see the other fellow promoted. Clint Newman, former property man for J. Warren Kerrigan, has been raised to assistant director for Dustin Farnum. This happened on the Brunton lot.

Wallace MacDonald would make a poor tailor, that's a cinch. Several hundred feet of celluloid was ruined trying to get Wallace to press his trousers. Finally he burned a hole clear through 'em.

SCREEN NEWS OF THE WEEK

ARMY TO USE FILM IN TRAINING Courses of Education in Camps to Be Aided by Motion Pictures

THE War Department has decided to equip some of its courses with sets of films by which soldiers taking occupational training can the more readily absorb what is before them. There are 107 courses in the army now, and 105,000 soldiers are receiving instruction.

It is announced by Major General P. C. Harris, the adjutant general of the army, that the Bray Pictures Corporation of New York City has received the contract from the War Department to make these new films for the automotive department in the vocational schools.

When completed by the Bray Pictures Corporation and approved and accepted by a representative of the War Plans Division, General Staff and a representative from the Motor Transport Corps, the pictures will be taken over by the Education and Recreation Division, Storage Service, of the Quartermaster General's office. The reels then will be sent all over the country to all the military departments of the army, as well as to Panama, Hawaii, Germany and the Philippines, where they will be put to work in the various army schools.

Winter Policy at Brighton

The New Brighton Theater, Brighton Beach, was added to the ranks of New York's year-round theaters on Monday evening when a fall and winter season of first-run photo plays was inaugurated there. This is in the nature of a departure for the New Brighton which has heretofore confined its activity to the presentation of vaudeville during the summer months.

The film season will in no way affect the usual summer vaudeville policy of the New Brighton, according to Manager George Robinson.

To Direct Constance Talmadge

Chet Withey, who directed several of the most successful Norma Talmadge Productions while Miss Talmadge was under the Select Banner, has just signed a contract with Joseph A. Schenck to direct two or more pictures for Constance Talmadge. Mr. Withey is now reading a number of scripts for Constance while the young comedienne is vacationing abroad with her sister Norma and Mr. Schenck.

Secrecy About Arrow Film

There is much secrecy being maintained at the Arrow offices relative to a picture which is soon to be released by Arrow. All that anyone has been able to ascertain so far, is that the title of the picture is "The Tame Cat." All inquiries fail to elicit any further information, but the title of the picture was verified by Arrow officials. It is stated by Arrow that an announcement concerning same will be made in the near future.

Nazimova in East

Who has been out on the Coast for more than a year making pictures for release through Metro, has arrived in the East, where she will remain for a short holiday. It was the star's original plan to transfer her screening activities to the East, but upon acquiring the rights of "Aphrodite" it has been decided that she will return to the Metro plant in Los Angeles for the filming of the drama.

"Hindle Wakes" in Films

C. B. Price Company has received by the Mauretania, the negative of a film made from the play "Hindle Wakes" which has been creating a sensation in Great Britain.

For domestic use it has been renamed "Your Daughter and Mine." The cast is composed of a notable company of English players.

Metro to Film Play

Lois Zellner, of the scenario staff at Metro's New York studios, has started the work of scenarioizing "The Hole in the Wall," the play of the supernatural by Fred Jackson. It is expected that it will be enacted for Metro by an all-star cast. It will be put into production soon.

IS THAT SO!

Buster Keaton has completed his third two-reel comedy for Joseph M. Schenck for release through Metro. It has been titled "The Scarecrow."

Bessie Love is to take her company to Arizona for the shooting of the exterior scenes of "Penny of Tophill Trail."

William Russell has begun work on his ninth picture as a William Fox star, at the West Coast studios.

William DeMille is completing "Midsummer Madness," adapted by Olga Printzlau from Cosmo Hamilton's story, "His Friend and His Wife," and is preparing for his next production for Paramount.

Richard C. Travers is leading man for *Pearl White* in this star's forthcoming Fox picture, "The Mountain Woman."

Helen Ferguson is now working in Buck Jones' newest Fox thriller that has the working title "Bimbo."

Wallace McCutcheon is prominent in the cast supporting *Pearl White* in her newest Fox picture "The Thief."

Hugo Riesenfeld has written a "Marion Davies Waltz" which is having its first presentation with "The Restless Sex" at the Criterion Theater this week.

Walter McGrail, Jane Miller and Harry Dunkinson, are in the cast of Eileen Percy's newest Fox production "Beware of the Bride."

Louise Lovely is making rapid progress on her initial starring vehicle for William Fox, "The Little Grey Mouse."

Kathleen O'Connor and Gloria Hope will be seen in important parts in a Fox production based on "Prairie Flowers" and starring Tom Mix.

Diana Allen has been engaged to play the leading feminine role opposite Monte Blue in the Paramount film "The Kentuckians."

Harry Sothern has been placed under a long-term contract by William Fox. He is a nephew of E. H. Sothern.

Pearl Beh of Utica, N. Y., who appeared in "Common Clay" has been offered a contract to appear in the movies. Many of her old-time friends will be mighty glad to hear of the change.

Anna Q. Nilsson

Unquestionably a picture star of the first magnitude is Anna Qvirentia Nilsson. From the moment she made her bow before the motion picture camera she has been an emphatic success. It happened that the director of a big photoplay company saw Miss Nilsson at close range. He remarked that she would be a "find" for pictures. He sent for her and from that day to this her star has been in the ascendancy. Miss Nilsson has everything in her favor; she's pretty, charming, graceful, has lots of personality, is a fine actress and is "at home" whether in the garb of the social queen or the athletic woman of the outdoors. She has been cast for many big films; of late has been starring in special Anna Q. Nilsson subjects for the Mayflower Photoplay Corporation.



At top, Eileen Percy in "Her Honor the Mayor" (Fox) tries to look official. In the oval, Lionel Barrymore in "The Master Mind" (First National). At the right, Charles Ray in "A Village Sleuth" (Paramount).

Finish McGrath Picture

"The Place of Honeymoons," the film version of Harold McGrath's famous novel, has been completed by the Pioneer Film Corporation and will shortly be released. Emily Stevens and Montagu Love are in the important roles.

"Flying Parson" in Film

Lieut. Belvin W. Maynard, formerly of the U. S. Army Air Service, known throughout the country as the "Flying Parson," has signed a contract to appear as the aviator in "Determination," the film production by Capt. F. F. Stoll, now under production at the studios of the U. S. Photoplay Corporation.

Filming Barrie Play

"What Every Woman Knows," Sir James M. Barrie's play in which Maude Adams achieved one of the great successes of her career, will shortly be produced for the screen by William DeMille for Paramount. No details concerning the cast have yet been decided upon.

Madge Kennedy's Next

Madge Kennedy's next starring vehicle for Goldwyn, "The Highest Bidder," is in striking contrast to her blithe comedy roles, as the part gives her a lot of emotional acting to do. The cast includes Lionel Atwill, Vernon Steele, Zelda Zears and Reginald Mason.

SCREEN NEWS OF THE WEEK

"MIDCHANNEL"

Fine Pinero Drama Very Badly Done in Pictures by Equity

Today the motion picture loving world want to see something which they think photoplay producers should aspire to and achieve. This picture has been adapted from Sir Arthur Wing Pinero's play "Midchannel" but it has very little of Pinero in it and it is handled with amateurish directing. Aside from these glaring facts the star shows apparent struggle to retain her audiences by strenuous 'emoting.' Those days are over. Nearly all of the cast put over a forced and stilted performance. It may be that this is the director's idea of good production; it may be that he is a 'futurist' who is misunderstood. There is bad judgment shown even in the titles. These are, in the main epigrammatic extractions from the original manuscript. It takes a clever gesture and the subtle sound of the voice to put these lines across to the right effect. In the picture this cannot be done; they became monotonous to the point of boredom.

There is little need to repeat the story. In short it concerns a married couple who find it hard to get along with each other.

If the connubial voyage can be weathered beyond the fault-finding point the matrimonial ark will safely achieve its ultimate goal of happiness. Side issues are involved to throw this into a stronger light—this test of marriage. After a series of emotional events and struggles the pair finally find happiness in each other in their complete understanding of the situation they are in. In the play there were many tense dramatic moments. In the photoplay it was just barely possible to keep from yawning. The only good feature to it is the fine photography and excellent lightings which, however, the picture public has come to look for as a matter of course.

MARGOLIES.



A moment for thought in Goldwyn's production of "Earthbound"

Fox Studios Active

William Fox stated recently that this would be the banner year for Fox Film Corporation; and judging by reports from the west coast studios, supplementing New York activities his prediction will be fully realized. In addition to the companies now at work in the New York Studios Mr. Fox announces that twelve directors are busy on as many productions at the Hollywood studios—among them a gigantic special feature under the direction of J. Gordon Edwards which is yet unnamed.

"New York Idea" Completed

Work on Alice Brady's latest picture for Realart, "The New York Idea," adapted from Langdon Mitchell's play, has been completed.

OLIVE THOMAS' DEATH DUE TO AN ACCIDENT

Doctor at Autopsy So Decides in Poisoning Case —Selznick Carry \$400,000 on Life of Actress

AN autopsy on the body of Olive Thomas, the American moving picture actress, who died in the American hospital at Neuilly last Friday, was performed Sept. 13 by Dr. Paul, official physician of the City of Paris, in the presence of five American doctors. Dr. Joseph Choate, who had charge of Miss Thomas during her illness, represented her family.

The doctor concluded that death was due to "poisoning through intoxication with a sublimate," taken accidentally.

Judge Pamart granted a permit for the removal of the body of Miss Thomas, which will be shipped to America on the first liner sailing.

The actress was insured for about \$400,000. The policies were obtained about two years ago by the Selznick

Pictures Corporation by which Miss Thomas was employed, to protect it under the long-term contracts which they had made with the screen star and under which large sums of money had been laid out in advance.

It was also said that a policy for \$100,000 had been taken out with the New York Life Insurance Company, 346 Broadway, and that policies for like amounts were obtained from three other companies.

Jack Pickford, husband of the dead screen star, is reported to be on the verge of a nervous breakdown. He insists to his friends that he did nothing which could have prompted his wife purposely to drink poison. He asserts she simply grasped the wrong bottle when she went to the bath room for medicine. The couple sailed for Europe several weeks ago.

Jesse James Film

The actual work of the filming of "Jesse James Under the Black Flag," a photo-play based on the life of the outlaw, has begun by the Mescro Pictures. It is the first of a series of productions to be brought out by this concern, which was recently incorporated in Missouri, where the pictures will be made.

The role of the bandit will be portrayed by Jesse James, Jr., only living child of the outlaw.

Cast of "The Branding Iron"

The cast selected by Reginald Barker for his Goldwyn picturization of Katherine Newlin Burt's western novel, "The Branding Iron," is headed by Barbara Castleton, and includes James Kirkwood, Richard Tucker, Russell Simpson, Sydney Ainsworth, Albert Roscoe, Gertrude Astor, Marion Colvin, Joan Standing and Louie Cheung.

Wife Wants Part of Chaplin's Wealth

No settlement has yet been made of the Chaplin matrimonial tangle. The settlement Mrs. Chaplin desires, according to her attorney, is a financial one. She claims 50 per cent of all the money and other property her husband has acquired since their marriage in October, 1918, her claim being based upon what is known as the community of interest law of California, the State in which Chaplin is legally domiciled. He is still an alien, never having given up his allegiance to King George of England.

Mrs. Chaplin is with her mother at Mamaroneck, and Chaplin is at the Ritz-Carlton Hotel. Her lawyer says the comedian is about to go abroad and that Mrs. Chaplin desires to get her half of his property before he leaves the country. He says Chaplin is worth \$3,000,000. Mrs. Chaplin has filed a claim for half of \$500,000 in advance royalties which are said to be due her husband.

Paramount Gets Jones Play

Henry Arthur Jones, who is one of the group of distinguished British authors recruited by Jesse L. Lasky, to write directly for the screen, has placed in the hand of Director-General Hugh Ford, of Famous Players-Lasky British Producers, Ltd., his first script to be picturized by that organization. The story is based on one of the author's early plays which was published under the title "James, the Fogey," but never was produced.

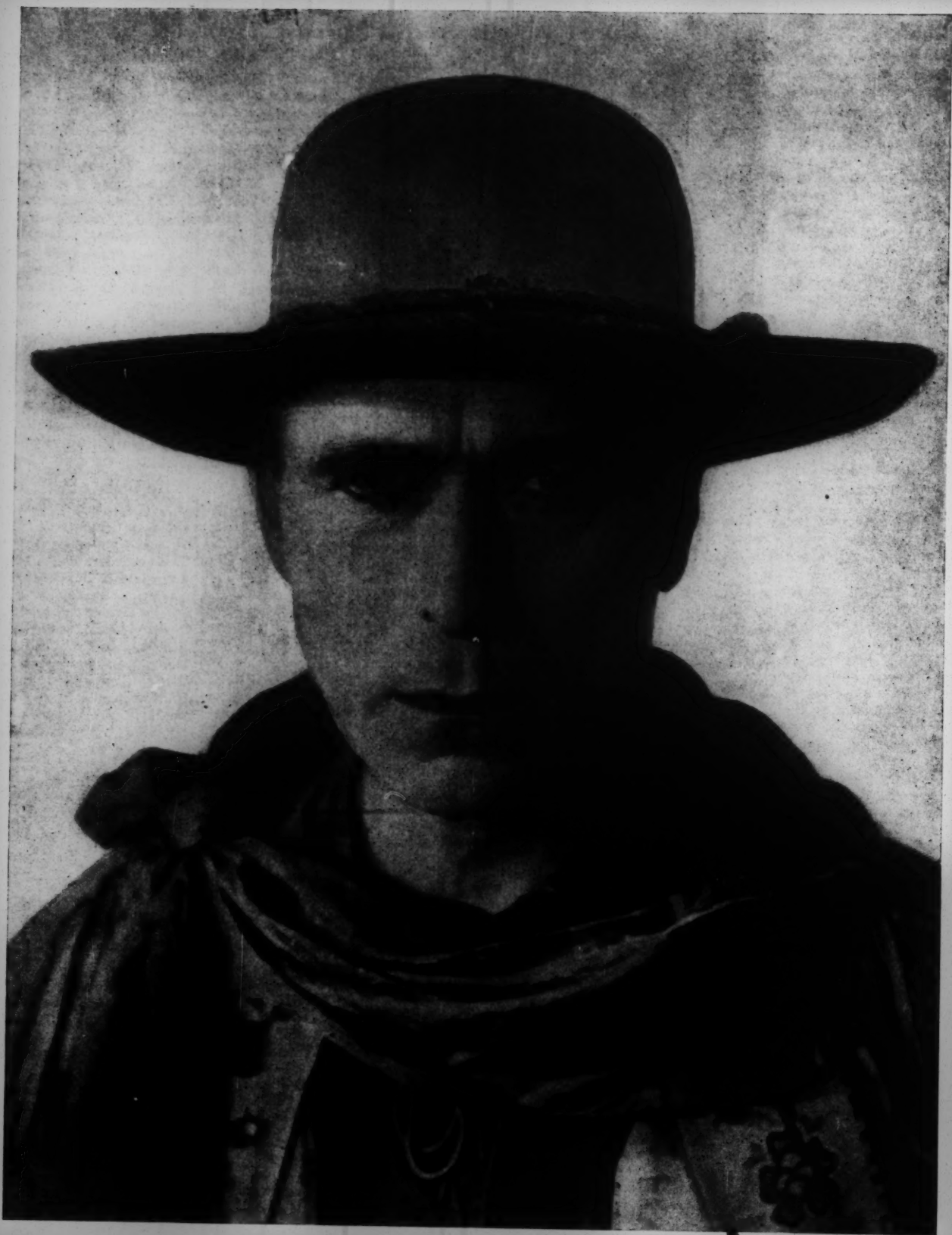
Revier Going to Europe

Upon the completion of "The Son of Tarzan," Harry Revier expects to leave for Europe accompanied by Roy Somerville, photodramatist, and a company of fifteen or twenty players. His present plans include stopping at a South American port and several other points enroute to film scenes for a big dramatic spectacle which will be completed in Italy.



Jean Hope, Lilymar Wilkinson and Norma Nichols, three of Pathe's Vanity Fair Maids appear in Hollywood for the first time clad in the newest things in firs. Fashion writers please note

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 133 W. 44th St., New York.



WILLIAM S. HART

Famous star of many exciting western features, whose latest Paramount picture is "The Cradle of Courage"



SHIRLEY MASON

Dainty little star of Fox pictures, who has won new laurels by her clever work in her latest picture, "Merely Mary Ann"



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By Dr. Ferdinana King, New York Physician and Medical Author

Signs of old age are plainly to be seen in many a man and woman who ought still to be enjoying the rugged health and activity of the early prime of life. Yet often the real cause of their decline is nothing more than lack of iron in the blood and it is surprising how quickly these conditions are frequently corrected once the right kind of iron is supplied.

I am constantly coming across cases in my practice where people not yet 40 show much of the nervousness, lack of energy and general run-down condition which might possibly be expected to come twenty years later in life while others at 30 may still be young in feeling, mentally alert with steady nerves and strong bodies.

Whether we have health and long life is often a question which each one must determine for himself. Signs of old age are largely due to a deposit or waste matter in the blood vessels and cells of the body. Without plenty of strengthening iron the blood is utterly lacking in the

power to overcome this slow poisoning process and keep the body strong and healthy. To make up for this deficiency I usually prescribe organic iron like Nuxated Iron which by enriching the blood and creating thousands of new red blood cells helps renew the wasted tissues and build strength and energy to withstand the ravages of time. I know of no more simple means by which a person can find out if his blood needs iron than by making the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of Nuxated Iron three times per day after meals for two weeks. Then test your strength and see how much you have gained. Nuxated Iron will increase the strength, power and endurance of delicate, nervous run-down people in two weeks' time in many instances. You can procure Nuxated Iron from your druggist on an absolute guarantee of satisfaction or your money will be refunded.

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The Letters of Heloise to Her Chum

(Continued from page 515)

Well, Margie, we finally pulled into a place which looked like Coey Island and I couldn't help but think of Harold and his quaint ideas of a good time. "Is Al like that nut?" I asked myself, but Al suddenly sprung on me, "This is Venice, the greatest little spot in the world. It's the spot the bathing girl made famous; it's the spot where pulchritude and beauty promenades to please the orbal arteries; it's the spot where beauteous maidens disport themselves for the freedom of the seas, like in the days of Scheherazade; it's the spot that hot dogs are a sensuous delicacy, tempting the soul of the—"

"Say," I butted in, "are you press agenting a film company or the Pacific Ocean?" You see, Margie, I wanted to wise him up to the fact that he'd better stick to his job. It takes me to make a gent see his place. He didn't say nothing, but got busy with the carburetor, or something that makes the horn work,

And Then We Got There

And laying all kidding to one side Margie, it sure is a cute place. It's all white with masts, and riggings in Tom Edison's bulbs, and I believe there was a boob for every bulb in the immediate vicinity. It looked just like an honest to gosh ship parked on terra firma, or gitta percha, as the case may be. It couldn't get away, you know, like the Granite State on Riverside Drive. Al drove the car up a big gangway and we hitched it up and climbed another gangway and finally got aboard.

And say, Margie, it was swell. With one look I could see more stars than I ever saw at the Happy Hour in Weehauken. For the first time I swallowed something where an Adam's apple should be, and wondered if I would ever amount to much. Don't tell this to Harold though. Of course I'll knock 'em dead! Gee whiz, Margie! I'm just a kid, and look at all the experience these stars have had being stars!

Al and I parked ourselves on a wall lounge which surrounds the place and Al orders a hunk of food and some horses necks. There was a big dance floor and across it from us the orchestra was anchored. They had a funnel, or ventilator, set up which everybody threw money into when they wanted another dance. A guy walked by us and said: "Hello, Al," to Mr. Glumm, and he said: "Hello Speedy!" I said, "Who was your nice looking boy friend?" "Oh," says Al,

"That Was Harold Lloyd"

"But," I said, "where are his glasses, Al. He always wears those tortoise shell things, Al, in the movies."

"Oh," says Al, right back with a ready retort, "that's just a part of his scenery. You see Speedy wore 'em first to keep the custard pies cut of his eyes, and then he cut the custard pies out of his screen work but got so attached to his lamps of laughter that he still wears them."

Laying all kidding to one side, Margie, you could never guess what happened next. Who should walk up and say hello to Al but the man you

adore, H. B. Warner! Al spoke a cheery welcome and then said: "Harry, I want you to meet Miss Adair." I looked all around and wondered why Al should introduce him to another Jane when I was sitting right there, and then Mr. Warner stuck out his hand to me and said: "Awfully glad to know you, Miss Adair!" Gosh sakes, Margie, I had went and forgot my new name! It sounded awfully pretty the way he said it and I could see with a glance that it sounded much exquister than Sniffgate.

Al told me after Harry Warner had went that he was working on a new picture called "When We Were Twenty-One." It is taken from a famous play. He said that he might take me out to the studio some day to watch them work and that he might take me out to see Blanche Sweet work, and that he MIGHT take me out some day to see Harold Lloyd work. I don't like that word "might," Margie! I wonder just what he means by it! I'll keep him at arms' length anyway, but don't tell Harold about it. Harold is such a funny boy, Margie. You and he

Are a Great Deal Alike

But laying all kidding to one side, Margie, we saw everybody there was to see. Harold Lloyd seemed to be all over the place. I kind of like him and wish I could work with him in comedies. But I am booked for the heavy stuff and I suppose I had better stay there even though my heart does dictate otherwise. Finally Al wised up to the fact that my feet were beginning to go to sleep so we got up and threw a few steps. And, Margie, you know something I excell most girls in is dancing. Well, I guess Al had a pleasant surprise when we got out on the wax.

Al was real cheerful when we got back and told me we would have to go out there lots and that he would take me to some of the studios he had mentioned. Maybe I didn't do so wrong after all, Margie letting him put his arm around me? Well, Margie, I expect to take my screen tests soon and I'll write you all the rest of the dope. I think I'll have to write Harold a long letter soon and if I don't write you you can have Harold read his to you when he comes over to see you and spends nothing but the evening. I don't think you had better tell him about Al, though, Margie. Well, Margie, write soon and tell all the folks about Yours as ever,

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Strand Roof

Another place that goes to make the Gay White Way extremely gay, is the Strand Roof, at Broadway and 47th Street. Staid citizens in cities far from New York have an annual malady that is called spring fever, partly because it is liable to assail them at any time of the year. What it really is, according to scientists of impeccable assiduity and erudition, is a longing to return again to New York and take up, where they left off, the dancing at the Strand Roof. Along with dancing, dinners of the finest caliber are deftly set before the guest and his friends, and also, there is an unusual musical melange with a definite program of girls, acrobats, girls, clowns, girls, singers, girls, and sprinkled through the show are a few more girls.

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NEW PLAYS

(Continued from page 503)

"ONE"

**Knoblock Deals with the
Psychic**

Play in three acts, by Edward Knoblock.
Produced by David Belasco at the Belasco
Theater, Sept. 14.

Dr. Noah Petch.....Randle Ayrton
Theodore Beverley.....Philip Desborough
Michael Jaffray.....Martin Lewis
Bert Mason.....Theodore Babcock
Pearl Delgado.....Frances Starr
Ruby Delgado.....Marie R. Burke
Mrs. Henry P. Howland.....Clara Sidney
Katie.....Daisy Belmore
An Elevator Girl.....Lulu Ayrton

Is it what the pundits call "an aura of other-worldliness" on the part of *Frances Starr* that compels Mr. Belasco to seek for her theatrically one psychic experience after another? Even long before the present spiritualistic wave swept over England and America *Miss Starr* was enacting strange adventures which seemed to have their inspiration in the unseen world. But none has been quite so unreal as "One," which comes from the pen of Edward Knoblock. The drama, suggestive in its basic outline of "Dr. Jekyll and Mr. Hyde" and that other Belascoan sounding of telepathic depths, "The Case of Becky," is indeed about the most unreal play, that has reached New York even in these days of theatrical spirit communication.

Had it been written by George V. Hobart for Theda Bara it would have occasioned but little interest though, perhaps considerable ridicule. Mr. Hobart might have penned the drama however, in view of its general clumsiness and theatricality. Fashioned by Knoblock, who enjoys a measure of literary prestige, and staged by Belasco with his unerring sense of beauty and care, it takes on an importance greatly out of proportion to its merit. Any play which attempts to deal with the psychic world should be delicate in mood and charming in imagination. There must be subtlety and something of an eerie quality about it. Barrie has the temperament to achieve it. Knoblock obviously has not.

The author has used as his theme a new twist of an ancient phrase "two minds with but a single thought." He presents two bodies with but a single soul. He shows twin sisters with the bond between them so close that one may speak to the other psychically over great distances. Ruby is a pianist but she obtains all her fire and inspiration from Pearl. Eventually Pearl realizes that she must die in order to complete her sister's personality.

Frances Starr played the dual roles with skill and subtle force, differentiating convincingly between them. Her performance was a delight to behold and bear throughout. *Randle Ayrton* furnished a vivid sketch of an old scientist, while other roles were adequately played by *Philip Desborough*, *Theodore Babcock* and *Martin Lewis*.

LOUIS R. REID.

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A New Play by Edward Knoblock

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Why do so many good shows
open in small towns, instead of
New York City. I should think it
would be lots better to start right
out, without taking the edge off first.James Fawl,
Wilkes-Barre, Pa.Opening plays in small towns does
not, as you suggest take the edge off
for New York openings of import-
ant plays. On the contrary, it usu-
ally puts an edge on them. In many
cases these performances are in the
nature of dress rehearsals, and are
of extraordinary value to the pro-
ducer, the playwright who usually
is present, the actors and even the
audience which is exercising its
critical faculty on the play. Actors
learn from the reactions of the au-
dience just which of their lines and
motions "take," and modify their
actions accordingly. The playwright
likewise finds that certain of his
lines do not get over, and often al-
ters speeches and perhaps even char-
acters. The producer and stage
manager speed up their productions,
and use their people and stage prop-
erties in new ways very often as the
result of the verdict of audiences.I have lost track of Carol Mc-
Comas since she went to France and
entertained the soldier boys. Has
she returned, and if so, what is she
doing?SERGT. J. DOONE,
Peterboro.She has returned from France.
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- George Fitzmaurice's Production
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